SMALL MANOR HOUSES AND FARMSTEADS IN FRANCE

HAROLD DONALDSON EBERLEIN
ROGER WEARNE RAMSDELL
INTRODUCTION BY LEIGH FRENCH, JR.

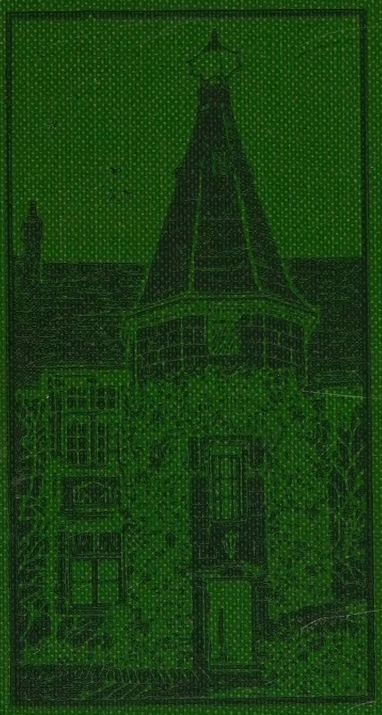

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PLATE I. NORTHWEST ANGLE AND GARDEN STEPS—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

Small Manor Houses and Farmsteads in France

by
Harold Donaldson Eberlein
and
Roger Wearne Ramsdell

With an Introduction by
Leigh French, Jr.

Having a Frontispiece in Colour and
253 Illustrations in Half-tone

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To

A. E. RICHARDSON, F.R.I.B.A., F.S.A.

THIS VOLUME IS DEDICATED WITH SINCERE REGARDS IN RECOLLECTION OF MANY PLEASANT HOURS IN HIS COMPANY

FOREWORD

THIS volume is intended alike for the general reader and for the student especially bent upon making a closer acquaintance with the rural domestic architecture of France. France holds great rewards in store for those who set out to examine the small manor houses and châteaux, the farmsteads and *gentilhommières* to be found throughout the country from north to south and from east to west. The field is a rich one, full of fascinating material and fresh.

Hitherto the subject has been but slightly touched upon. In English barely enough has been presented to whet the appetite and stimulate curiosity by the publication of such books as Cram's *Farm Houses, Manor Houses, Minor Châteaux and Small Churches,* principally in Normandy and Brittany, and one or two others of somewhat similar character. On the other hand, the French themselves have too much exploited their more pretentious works—city palaces and the *hôtels* or town houses of great families of the *ancien régime,* or else the country houses and great châteaux in the "Grand Manner"—to the neglect of the less academic and more intimate phases of domestic building, so that scant justice has been done one of the most significant and inviting objects of study where a more genuine appreciation might reasonably have been expected.

To those whose concern is chiefly with architecture rather than with history, romance, social life, or travel, these dwellings of the lesser nobility, gentry, prosperous rural bourgeoisie and substantial farmers offer a peculiarly fertile field of study. They all contain at least some distinct and appreciable germ of pregnant suggestion that we can directly apply in meeting modern requirements, and most of them disclose far more than a mere germ of suggestive value, unmistakably obvious in its bearing, as we shall see in the course of the book.

These houses have about them a rich and convincing domestic quality that much of the more academic French architecture com-

monly put forward for examination has not. One and all, they bear the stamp of genuineness and sincerity and the plain evidence of being truly and fully " lived in." At the same time, they exhibit broad regional diversities in form and detail, and along with the manifold varieties displayed, each unfailingly possesses marked individuality.

Most of the houses chosen for illustration are either not at all or only very slightly affected by the academic manner that dominated, in one phase or another, so much French domestic architecture in the seventeenth and eighteenth centuries. Nevertheless, while conspicuously rich in picturesque quality, there is no lack of well-calculated refinement, whether that refinement savour more of the Middle Ages or of the Renaissance.

With so broad a territory to cover and so many examples to choose from—a veritable *embarras des richesses*—it was clearly impossible to present every type that might for one reason or another commend itself. Any attempt to do so within the space available in a single volume must needs have produced a fragmentary result, tantalisingly incomplete in every instance. It has seemed better, therefore, and more conducive to constructive utility to take fewer examples and present the majority of them with an adequate illustrative record in drawings and half-tones.

The general reader will find in the sundry provincial types of smaller manors and châteaux, of farmsteads and *gentilhommières,* throughout the entire length and breadth of France, a wealth of vividly illustrative material, a knowledge of which is invaluable to a right understanding of the historic, social and economic conditions that obtained during some of the most significant and dramatic periods in the country's annals. Without knowing the houses and the fashion of their building, we cannot really know nor visualise the history of which they are the visible reminders.

Acquaintance with these dwellings is no less indispensable to the purposes of intelligent travel; they are the tangible records and indices of rural life, past and present; they infallibly and sympathetically interpret the daily life of the people, just as a shell enables the scientist to reconstruct the life history of the creature that once tenanted it. Furthermore, these abodes are not

only trustworthy guides in forming a true picture of local life, but often they are also the nuclei about which gather many items of historic romance. It is a matter of sincere regret that we could not have dwelt more upon the history and romance connected with the houses we have illustrated, but limits of space precluded our doing so. Blondel, Dunois, Diane de Poitiers, Madame de Sévigné, the Huguenots and a throng of historic personages rise before the mind's eye as we scan these old houses, but the allurements of historic association had to be set aside for the time being in favour of a more thorough present survey of the physical setting.

For the many acts of kindly courtesy and help experienced in gathering and preparing the material here presented, the authors wish to acknowledge their indebtedness and they thank especially Madame Barron, of Echinghen; Mr. and Mrs. William Corcoran, of Boulogne; Francis Adams Comstock, Donald Tarpley, Felix Wedgwood Bowen, Justin Graves, Myron Smith, Waldron Faulkner, and Austin Montgomery Purves, Jr., Esquires, of New York; M. Hawley McLanahan, Esquire, of Philadelphia, for permission to include the Château de Missery; Joseph Patterson Sims, Esquire, of Philadelphia, for permission to include the Manoir Jestin and La Rabaterie; Miss D. Hartley, of London, for assistance in unearthing data of no little interest; Mr. John MacGilchrist, and Richard D. Russell, Esquire, of Broadway, Worcestershire.

Thanks are also due those who permitted us to take photographs and make measurements of their houses. Finally, there must be added a word of sincere appreciation for the thoughtfulness of those humbler farm occupants who cheerfully did whatever little they could to facilitate our work, even though that little might be only the seemingly slight but really very important service of keeping omnipresent and ubiquitous pigs, hens and, sometimes, small children from invading the foreground while we were taking the photographs.

HAROLD DONALDSON EBERLEIN
ROGER WEARNE RAMSDELL

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APRIL 25, 1926

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SMALL MANOR HOUSES AND FARMSTEADS IN FRANCE

INTRODUCTION

NE of the prime objects of this volume is to make an appreciable contribution to our knowledge of those phases of French domestic architecture hitherto insufficiently familiar to most of us. The long-continued habit of exploiting the more palatial and pretentious examples of French architecture has had the effect of belittling too many of the unobtrusive domestic episodes that extend backward over a period of five or more centuries.

Now that interest has been directed at last in that quarter, and some material has appeared exhibiting the sterling qualities possessed by the minor provincial work of the old French builders, we begin to realise, first, that it is fraught with a very real suggestive value for us which we can turn to profitable account in dealing with the various problems that daily confront us and, second, that so far only the surface of a marvellously rich mine of inspiration has been scratched.

The question is often asked—not infrequently it has a querulous note and comes almost in the form of an objection—"Why should we be especially interested in the domestic architecture of provincial France, or of any other Continental country for that matter? We have enough precedents and traditions of our own. These foreign creations may be all very pretty to look at, but why confuse our minds and complicate our actions by welcoming or copying all sorts of far-fetched, exotic themes?"

The answer necessarily opens up the whole subject of eclecticism, for one thing, and for another, at least so far as America is concerned, it brings us face to face with a *fait accompli*. It *is* a *fait accompli* that America has chosen to be thoroughly eclectic in architectural matters and to draw precedents for reproduction

or adaptation from all manner of sources. There is no denying this. The evidences of it are before our eyes, on every side, in the shape of countless French houses, Italian houses, Spanish houses, Tudor and early Stuart houses, or houses so patently inspired by one or another of these prototypes that there is no mistaking the origin of their style.

It is one thing to explain this condition of affairs, this actual *fait accompli;* it is another thing to justify it. It is susceptible of explanation, at least up to a certain point. It is likewise susceptible of justification, within reasonable limits and with sundry reservations.

American eclecticism in architectural style might be explained in a measure by the medley of nationalities of which the present-day American population consists. Preferences in architectural expression can be just as much a matter of racial heredity, and just as much the outcome of points of view and habits of life tinctured by previous nationality, as are preferences in cookery or fashion of wearing apparel. In an American of not far distant Italian extraction we could perfectly well understand a predilection for spaghetti, or fur collars for overcoats. An American of German descent will more than likely retain an hankering for his frankfurters and *sauer-kraut,* while his erstwhile national habits of mind will persist with just as much tenacity as his hereditary gastronomic tastes. Under the circumstances we could scarcely expect the German-descended American to find much joy in a dwelling of austere early New England Colonial type, or the Italian-descended citizen to feel sympathetically drawn towards an abode conceived in Queen Anne fashion or the early Georgian manner. In neither case would the houses coincide with the temperamental bent of the individuals and, if they were wholly free agents in their choice, they would hardly be likely to pitch upon either of the aforementioned architectural types for their homes. When those of us who are of purely Anglo-Saxon stock are no longer numerically preponderant, we can understand why inherited preferences of other racial origin are bound to make themselves felt. Such might be one plausible and altogether rational accounting for American architectural eclecticism.

As a matter of actual fact, though, it is *not* Americans of re-

cently foreign extraction who are especially prone to eclecticism; Americans whose forebears have been on the ground for generations are every bit as much given to it, and, generally, indeed, a great deal more so.

It has always been a characteristic of the American genius to select whatever appeared commendable and applicable, no matter what source it might be drawn from, and to adapt it to the need of the moment. This process of quick-witted selection applied to domestic architecture is bound in time to produce a somewhat cosmopolitan flavour in the aggregate. Hence, again, we see another element that seems to come far nearer the real truth in explaining architectural eclecticism in America.

Last of all, on the part of certain people endowed with more wealth than judgement, a mingled desire to be " correct " and at the same time unusual has time and again led to the more or less exact reproduction of houses, or parts of houses, the owners have seen on the other side of the Atlantic. This tendency to whimsical copying, with its oftentimes attendant absurdities, cannot be charged against any one age or country. Eighteenth century England indulged in amiable folly of this sort as well as nineteenth and twentieth century America; even the Brothers Adam were not above contriving counterfeit Classic ruins as garden adornments to tickle the sentimental tastes of wealthy clients. However, the fact remains that this species of copyism is another factor in the present diversity of American domestic architecture. So much, then, for the *explanation* of the presence of eclecticism.

Now, for a word about its justification and to what point it is justifiable. Architecture cannot stand still and exist in a crystallised form any more than any other art can do so, no matter how much certain fatuous attempts may be made to compass this end. It must go either forward or backward. The penalty of standing still is death. Even Classic Greek architecture, which some people like to regard as a static, standardised perfection, did not stand still by any manner of means. There were changes, and there was evolution, and there was life. The changes may have been comparatively slight and spread over a long period of time, but nevertheless the changes were there and they were dictated by the spirit of experiment and eclecticism, in other words, the

element of free choice. To be sure, the Greeks did not indulge in wild whimsicalities. They tempered their choice by moderation, but the right and exercise of choice they never surrendered.

If some rigid purists, who delight in tabulating and tagging modes, would only realise that style, in its very essence, is the direct achievement of the end proposed without falling into the distraction of irrelevancies, rather than merely the outcome of punctiliously observing a code of immutably fixed conventions and standardised proprieties, it would serve to obviate and clarify many difficulties in the minds of those upon whom they are wont to impose their dicta, and the public in general would again understand—as they once did, and then forgot—that architectural style is a living, growing, humanly responsive thing, under sympathetic handling accommodating itself to ever fresh combinations, and *not* just so much petrified archæology tagged with museum labels. There is always a grave peril attending standardisation of any kind, but the attempted standardisation of an architectural style is not only productive of stupidity and insufferable dulness but also threatens complete atrophy and ossification. A line of distinction must be drawn between *standards* and *standardisation*. Standards are right and necessary, but standardisation is apt to become thoroughly mischievous with its deadening discouragement to all liberty and freedom of interpretation and the originality of individual arrangement. Standardisation, indeed, is the veritable Mrs. Grundy of architecture, frowning and scowling upon every least departure from convention. The people who have kept architecture fresh and lively are those who either did not know Mrs. Grundy well enough to be afraid of her scoldings or else those who have been bold enough to flout her to her face. Variety is the spice of architecture, as it is of all the rest of life, and standardisation, which bars variation and reasonable freedom of choice, cuts at the very root of all architectural vitality. In other words, reasoned eclecticism or, if you prefer so to call it, selective intuition, accompanied by wisely digested adaptation and incorporation, is at the very bottom of vigorous architectural life. The very act of choice, the very responsibility of making a selection, both tend to foster a

spirit of reasoned independence and a keener perception of underlying values, while literal compliance with a set type must inevitably result in depressing aridity.

The Georgian modes, so all-prevalent in England and America in the eighteenth century, and the earlier American Colonial modes, many people seem inclined to think, have a prescriptive right to be considered the *only* legitimate modes of domestic architectural expression in America and that any radical departure from them is a piece of questionable affectation. It is quite true, they *do* constitute the undeniably American tradition, and a deeply rooted local tradition is a thing worthy of all respect and of an importance not to be minimised. But a source of danger lies in this—a too common failure to understand the inherent flexibility of these modes and their almost infinite capacity of legitimate variation, and that without departing one jot from historical precedent. A narrow and incomplete conception of the Georgian and Colonial styles has undeniably lessened their popularity in many quarters and tended to confine them within the sort of category created by pedants for Greek architecture, a category representing Classic architecture as a final composite effected by sublimating and idealising closely related forms and then embalming the crystallised result in a canon of immutable fixity.

This same rigid and dead conception of the Georgian and Colonial styles—thoroughly unintelligent but, unfortunately, too widely entertained by many who ought to know better—has been accompanied by commercialisation, standardisation and all the other evil agencies that vulgarise any style into sodden stupidity. At the same time, it has driven not a few to seek refuge from the banality and monotony of " ossified " Georgian and Colonial in some of the so-called " romantic " styles as distinguished from the Classic expression embodied in the Georgian forms and more or less employed in certain of the truly Colonial episodes. Certain it is that if American domestic architecture, considered in its entirety, is to maintain its freshness and vigour, there is not only room for, but actual need of, these additional elements to be assimilated and adapted, and on such grounds, even leaving many other important considerations out of account, much of the eclecticism we see exemplified about us is justifiable. This

justification of eclectic practice does not include some of the absurd and inappropriate " copies " occasionally to be met with; it *does* sanction adaptations sanely made with due understanding and appreciation of the inherent qualities of the prototypes. Willingness to accept new elements and incorporate them in current work has been the salvation of modern domestic architecture in America and has gone far towards giving it that superiority over the modern domestic architecture of Continental countries which it unquestionably possesses.

In England, too, despite the narrow attitude of the *soi disant* strict traditionalists, there is room for a judicious infusion of outside influences, though not in the bizarre and undigested manner affected by the anti-traditionalists. British architecture, as all history proves, has always profitted by its foreign contacts—Flemish, Dutch, French and Italian—in times past. Indeed, it needs a moderate continuance of assimilation from foreign sources to keep it fresh and vigorous. Heaven save it from the barbarous, misbegotten gaucheries and pollutions of ultramodernistic, post-impressionistic Continental architecture which some of the anti-traditionalists are seeking to foist upon it under guise of so-called originality.

The French house of small or moderate size is *not* exotic in style to England and America, as Italian and Spanish types are exotic. As will be seen, the French house may be adapted on British or American soil with perfect propriety and as a welcome relief to some of the modes so widely prevalent.

Let me make this position clear. The styles of domestic architecture now generally dominant in America are Tudor, Queen Anne, Georgian and various derivations from the truly Colonial types, with Spanish styles in California, where the Spanish Mission type is virtually indigenous, and in Florida, where an epidemic of land development and building gave Spanish modes a sudden local impetus, presumably because *Southern* Spanish usage disclosed a certain fitness for the sub-tropical conditions of climate.

If the reader will refer to Plates 7, 8, 18, 25, 26, 29, 31, 37, 61, 67, 68, 87, 108–110, 142–147, 153, 154, 210, 211, and 220–222, of this book, he will find what are substantially Tudor,

Queen Anne and Georgian houses, so far as mass and fundamental composition are concerned. The old manor house near Bernay (Plate 18) has sundry qualities in common with a certain type of Tudor house as well as with Restoration and Queen Anne types. In plan and disposition of masses, the Château d'Odre, at Maquinghen (Plates 29, 31, and 37), betrays, likewise, both Tudor and Queen Anne affinities. Again in La Rabaterie (Plates 142–147), La Grande Maison, at Bazinghen, the *new* Château de Charrèconduit (Plates 220–222), and the Ferme du Rieu (Plates 61, 67 and 68), we may discern strong resemblances to Queen Anne methods. The Sous-Prefecture, at Joigny (Plates 153 and 154), the *gentilhommière* at Sablon (Plates 108–110), the Manoir Jestin, near Brest (Plates 25 and 26), and the farmhouse near Lisieux (Plates 7 and 8) all furnish points of ready and obvious comparison with one or another phase of Georgian usage. Other instances might be adduced, but these must suffice.

The tyro in architecture, accustomed to seeing Tudor, Queen Anne and Georgian styles everywhere about him, and not knowing French architecture, would not note any radical departure that would startle him. He *would* recognise that there were differences, and attractive ones; and it is these very differences that lead us to advocate the use of the French house as a basis of adaptation in America to-day. But, before proceeding to a critical examination of this architecture, let me ask if for a moment it would be possible to say what has here been said of the Italian or Spanish house? Houses of Italian or Spanish type are, therefore, exotic in a sense in which the French house is not.

Besides those French types that bear fundamental resemblances to Tudor, Queen Anne or Georgian houses, we shall, of course, find many other phases that are quite different from anything to which we are accustomed in England or America, but nothing that would be inappropriate, for climatically most of France is closely akin to England and America and its domestic architecture possesses none of the semi-tropical nature incident to that of Italy or of Spain.

One of the most wholesome and fruitful sources of inspiration to which we may look for the purpose of enriching and legitimately diversifying the body of British and American domestic

architecture is to be found in the houses of provincial France, of the sort included in this volume. While it is true that many of them are of a type that would naturally fall under the classification of " romantic " styles, in distinction from the ordered regularities of Classic practice, it is to be borne in mind that " romanticism " in architecture is by no means synonymous with whimsicality or an irresponsible striving after mere pictorial effect. On the contrary, the so-called romantic types are more often than not the embodiments of straightforwardness and common sense and arrive at their purpose in the most direct and logical manner. Their pictorial value is fortuitous and not intentional nor previously calculated. Much of their charm resides in their perfectly obvious and spontaneous adaptation to individual circumstances and the peculiar requirements of their immediate environment as well as in their unconcealed accommodation to purely utilitarian ends. They are visible records of regional experience in meeting every-day needs and of ready-witted triumph over obstacles by whatever means were nearest at hand. Devoid of academic polish and sophistication as many of them are, they are rich in an intensely human and domestic quality that gives them a kinship with certain traditional types in England and the early Colonial work of America, although their outward expression is couched in an wholly different vein. Furthermore, with three factors that markedly affect architectural style—climatic conditions, materials and the general lie of the land—having many resemblances to the same factors in England and in America, it is not unreasonable to regard with more than passing interest the manner of domestic building in a land where the general trend and ideals of culture have much in common with those prevailing in the British Isles or on the western side of the Atlantic. From such a source there is undoubtedly much that we can learn and assimilate to our great advantage. Surely it is quite as logical to heed and adapt *motifs* from the old architecture of provincial France as it is for the whole feminine world to bow obsequiously to the modes of Paris in wearing apparel. The augury implied in the parallel is hopeful, for the well-dressed American woman wearing French clothes is generally a more *chic* personage than the French woman.

A careful examination of the design and of the general scheme of lay-out exemplified in the manors, farmsteads, *gentilhommières* and other establishments included in this volume has plainly much of profit to offer the reader, but in addition to these larger features the student will find much that is worth while in a close survey of materials, textures and details, of which such numerous instances occur in the accompanying illustrations. The student of domestic architecture will reap a rich reward, while the general reader will gain an intimate insight into the social life and history of the times in which these dwellings were erected and of which they are the abiding witnesses. The " trumpet and drum " history of France we are more or less familiar with, but of the real life of the French people through the centuries we know far too little. To a fuller and more vivid realisation of that side of the picture, with its many alluring incidents, the material here presented will materially assist us, for no more faithful or enduring records are usually or more abundantly to be found than old houses and the memories that cling about them.

LEIGH FRENCH, JR.

CHAPTER I

PROVINCIAL FRANCE: ITS MANORS AND FARMSTEADS

THIS volume is the result of many farings in and through France. Sometimes our journeys have been made by rail, and then we could snatch from the train windows only tantalising glimpses of alluring places, usually half hidden by trees or perched on hills in the middle distance, so that imagination had to make up for what the eye could not catch. And these fleeting glimpses were always enough to filip the imagination to the uttermost of its capacity. Occasionally some small manor or farmstead close by the railway line would present a fuller, unimpeded view and then we were strongly tempted to get out at the next station and trudge back to make a nearer and more satisfactory acquaintance with our find. Prudence, however, generally forbade such a course and we were forced to content ourselves for the nonce with jotting down in notebooks these subjects for future investigation. The trains, of course, almost never stopped within sight of anything particularly interesting. Rail travel, after all, is a very unsatisfactory means of seeing any country, except in a rapid panoramic fashion. It is an especially unsatisfactory means of seeing France. She reveals herself scarcely at all to the traveller who views her from the train window.

Sometimes we have gone afoot. Settling down for a time at some central point, we have walked for miles over all the neighbouring highways and byways, free to hold our course wherever fancy led us and dally as long as we chose over anything that aroused our interest. And we always found a great deal to arouse our interest except one afternoon when we tramped for twenty miles or more on a false clue over the wind-swept downs of the Pas de Calais, only to find a miserably modernised farmstead as a partial solace for our disappointment at not discovering a rare gem we had been told about, which we have since learned was a sort of hearsay figment of our informant's invention. And yet,

this bit of country along the Channel was rarely beautiful in its own bleak way and that afternoon could not be counted wasted, save in failing to produce the immediate object of our quest. Besides the intimate insight gained into the life and ways of the countryside by going afoot, there are innumerable rewards in the freedom to cross fields and follow streams or to see and pry into countless little things denied by any other means of locomotion. Just so we have wandered over much of Picardy.

Occasionally we have pursued our way on bicycles. Bicycles are all very well in a way for architectural touring, but at times they are an embarrassment. It is always inconvenient to carry cameras, notebooks and drawing things on them—they will joggle and bump—and if you wish to get on a train to cover a long distance under stress of time, it sometimes takes the whole station staff, from the *chef de gare* down to the lowest porter, armed with tickets, tags and paste pots, a space of ten or fifteen minutes to get the wheels into the luggage van. In spite of the many pleasures that went with it, the recollection of an April bicycle trip in Touraine, punctuated as it was with drenching showers and high winds on open roads far from shelter, is not one of unalloyed delight.

The best way of all to see rural France, or any other country for the matter of that, and the way we have oftenest gone, is to travel by motor, with the top down. With our own car we were able to carry all we needed, were absolutely independent, and were free to go where and when we pleased, poking into the most out-of-the-way places at will, and out-of-the-way places, be it observed, often hold the richest treasures. Going about in this free-and-easy way, there is always the possibility, indeed, the positive likelihood, of adventures more or less amusing. Once at luncheon time, when we found ourselves miles away from anywhere but a tiny village that boasted a church, five houses and a shop, we had resigned ourselves to a meal of biscuits and a cake of chocolate. When we went to purchase these from the shopkeeper, a kindly Norman peasant woman, she suggested she might make us an omelette. Not averse to the suggestion, we sate down in the back parlour of the shop to wait, and from there we could hear the good woman cajoling the necessary *œufs* from

the hens. Bye and bye came a delicious omelette, a salad, a bottle of wine, bread and a Pont l'Evêque cheese, which we ate the whole of, to the unconcealed amazement of our hostess—it was a particularly good cheese—and our bill was almost nothing.

For the benefit of readers who may be minded to motor through France, nosing into places off the beaten line of travel, as we did, let us give this piece of advice as the result of our own experience. It is futile to expect to see the majority of French villages, and reap the delectable finds to be made in them, by traversing only the main roads. These roads oftentimes run as straight as an arrow for long distances, leaving ancient villages, for the most part, far to one side or the other, only to be reached by turning aside from the main thoroughfare and following a branch or by-road.

Occasionally, of course, the main roads do pass through old towns, but when they do it always seems more by accident than as a result of direct intent. The older highways, indeed, twisted and turned and held a more or less devious course from one village to another, but when the great military roads were laid out they were planned with mathematical precision and directness and swerved not an inch to the right or the left to accommodate the villages and hamlets along their route. Unlike the winding roads of England, which seem to caress the country, these long, straight, seemingly unending highways often have a severe, bald, hard aspect and tend to become monotonous, although they do afford an opportunity for impressive vistas framed in by avenues of tall poplars in Normandy and northern France, the plane trees of Provence, or the cherry trees of Burgundy. When the roadside lines of cherry trees in the Côte d'Or are in full blossom, or when they are ruddy with ripe fruit, travel by motor is a rare joy indeed.

The straight roads are exceedingly useful for covering great distances in the shortest possible time, but exploration of their minor ramifications or secondary roads is absolutely necessary in order really to know the country and discover the treasures hidden away in the old villages. In the northern and western portions of Normandy, more than elsewhere, many of the important roads follow a somewhat winding course, opening up the charms

of the small places as they go. In this respect, as well as in the general topography of the country, there is a close resemblance to the south of England. We may add, by way of encouragement, that the secondary roads and the by-roads in other parts of France do not by any means follow the same painfully monotonous straight courses as do the main roads.

Another thing to bear in mind, when motoring in France, is this—especially if you are bent upon exploring places remote from the chief arteries of traffic—you can never take a Frenchman's word about the condition of the roads. It is not that he has the least intention of deceiving you or any desire to give misleading information. Neither is it because he doesn't know what the roads are like. He knows perfectly well what state they are in and he gives what he honestly believes to be correct information, and what any other Frenchman would agree was correct information. You can't rely upon even a garage owner's statement about good or bad roads within a fifteen-mile radius of his own establishment.

The whole difficulty lies in the difference between a Frenchman's conception of what constitutes a good road and our conception of the same thing. To a Frenchman, so it seems, a road that has once been well engineered and well paved is *always* a good road, no matter what condition it may subsequently have fallen into. Any present imperfections are merely ephemeral incidents and of no real moment. On the other hand, a road that has never been engineered according to modern standards, nor paved in some prescribed manner, is invariably and necessarily a *poor* or even *bad* road, although its surface may be innocent of ruts or potholes and as comfortable as a board floor to drive over. A Frenchman's unwillingness to judge a road by its actual present condition is incomprehensible to a foreigner, but there is no use whatever in trying to change his attitude. Accept it as it is, and remember it. Otherwise you will time and again be accusing your informants of mendacity and malice when, as a matter of fact, they are as innocent as new-born babes. Knowing what to expect, don't be influenced by what you are told. Go your own way, regardless of the information you get, and find out for yourself. We have repeatedly been warned against roads that we

found to be excellent over every rood of their extent, and we have been urged to take " good " roads that turned out to be execrable. Less than three months before the present writing the garage-keeper at Saulieu warned us against the road to Chalon through Autun, because it was very bad, and recommended us to go to Chalon by way of Larochepot, because the road was very good. As it turned out, the road through Larochepot was indifferent and parts of it were distinctly bad; we returned through Autun and found every inch of the way good, as we thought we remembered it from previous experience, and we can honestly say that if we always had roads as satisfactory as that was to drive over we should consider ourselves exceptionally fortunate.

Once the habits of the road systems in the different parts of France are mastered, there need be no difficulty in finding any number of houses possessed of vast allurement and interest. Sometimes the *châteaux, manoirs, gentilhommières* and farmsteads yielded themselves as ready and fortunate discoveries on our wanderings, sometimes they had to be wooed and sought by devious quests and roundabout journeys of inspection. Time and again apparently promising clues led off on false scents and ended in flat disappointment. Some reputed architectural treasure, it may be, had just a little before our visit fallen into the hands of progressive " improvers " and emerged from the process of " improvement " and rehabilitation totally bereft of its former character and charm, and defaced with tin verandahs, sheet-iron shutters, gewgaw metal finials on its roof, new glazing in its windows, and a full array of all the other crudities and horrors with which so many fine old French houses are too often marred by a generation that seems to have lost its sense of appreciation and fitness—a generation, be it noted, not confined to France.

Then, again, houses we have marked from afar in Normandy, the Côte d'Or or Provence we have sometimes had to forego visiting at the moment of discovery and then return to them, perhaps a year or more afterwards, only to find them even more fascinating than we had at first surmised from our distant view. At other times, places that have appeared highly alluring through the medium of distance, on closer acquaintance have turned out complete disappointments and utterly unsuited to our purpose.

The agreeable discoveries, however, have been far more numerous than the failures. For years the Ferme du Manoir (Plates 40–50), at Hesdigneul, beckoned to us and tantalised us as we were whirled past in express trains bound for Boulogne, and when we actually trod its fields one April afternoon and entered its courtyard, our long-cherished hopes and expectations were more than fulfilled. No less gratifying in the immediate realisation of its distant promise was a sudden and wholly unexpected discovery made recently—the little Château de la Prée, at Chissey-en-Morvan (Plates 192–201), which revealed itself to a lucky random glance through the trees as we climbed the road high up on the hill overlooking the little valley in which it nestles.

Not only are the old houses abundant and of varied aspect, and likewise of all ages, dating as they do at any time from the twelfth century to the nineteenth, but they furthermore exhibit strongly marked regional characteristics and peculiarities, so that the types of Normandy or of Picardy could not easily be confounded with those of Burgundy or of Touraine, nor those of Burgundy or of Touraine with those of Provence. While the structures shewn in this volume belong chiefly to the sixteenth, seventeenth and eighteenth centuries, at any rate in their present form, we have not hesitated to include a number that fall outside of these limits.

We ought, perhaps, to point out that not a few of the houses one meets with no longer shelter occupants of the same condition as those for whom they were originally intended. Many a *château, manoir* or *gentilhommière* has fallen from its erstwhile high estate and become the abode of a tenant farmer. Oftentimes the change of fortune can be traced to the time of the French Revolution; again, it can be accounted for by absentee landlords. Where once were the refinements and luxury of a polite manner of life, are now squalour and confusion. The amenities of environment, though their traces are still to be discerned, are things of the past and have yielded place to the workaday disorder of the farmyard.

At the Ferme de la Haie (Plates 51–59), near Nesle in Picardy, for example, through the portal and hall where the great folk of the neighbourhood once walked, pigs and poultry

now go without let or hindrance save occasionally when they get in her way and the farmer's wife hurls a besom or a *sabot* at them to discourage their too insistent intrusion within doors. The pigs, indeed, were very much in evidence here and it was with difficulty that we got a photograph of the north door, for every time we were just on the point of making an exposure out popped a pig.

At the Ferme du Rieu, near Hesdin l'Abbé (Plates 60–69), also in Picardy, the horses and cattle crowd around to drink from the bason of an ancient sculptured fountain that plays in the middle of the courtyard. It was here we encountered one of the few instances we could record where the bucolic occupants displayed any pride or interest in the dwelling they inhabited. The carved top of the fountain (Plate 64) was loose and to keep it from being pushed off by the cattle and broken the farmer had taken it into the house. It was heavy and awkward to carry, but he was pleased to bring it out and put it in place for us to photograph and measure. He also had enough sense of appreciation to know how much better and more appropriate in texture was the old roof than the new one that had been put on the house. He proudly brought us out an old photograph shewing the roof (Plate 61) in its original condition. This photograph we photographed and it is reproduced along with the photograph of the roof in its present condition. Any discriminating person will heartily agree with the farmer.

The twelfth century Château Jacquot (Plates 164–168), near Sainte Magnance in Burgundy, despite the courtliness which its very fabric seems to demand, shelters one knows not how many families of peasants, with whom, evidently, neither cleanliness nor race suicide are at all the order of the day. The fifteenth century Manoir Tordouet (Plate 2–6), not far from Lisieux, in Normandy, it is easy to see, once sheltered people of consequence and means, but its great hall, now used as a kitchen, is a dingy, squalid place, rows of *sabots,* belonging to the farmer's numerous children, are ranged along the hearth, and the only approach is through a miry farmyard, at the time of our visit strewn with the refuse of cyder making, for Calvados is a great apple country and Calvados cyder is justly famous.

The Château de Pont de Briques, where Napoleon planned

the campaign of Austerlitz, has now become an ecclesiastical orphan asylum for boys, and the dreary, desert aspect of an eleemosynary barracks has supplanted the elegance and comfort that once greeted the Emperor of the French. The Maison de Dunois, at Beaugency (Plates 118–125), is now a civil hospice or almshouse for old men, while the Château de Dunois (Plates 126–133), in the same town, harbours the district workhouse, and rush mats are plaited in lofty fifteenth century halls with carved stone fireplaces and painted wood ceilings.

All these saddening changes from the old order are due partly to the properties having passed out of the hands of the families who originally owned them—not seldom at the time of the French Revolution, as already mentioned—partly to the indifference of owners who prefer to live elsewhere and abandon them to tenant farmers or the occupancy of peasants. Even the altered conditions, however, cannot efface the inherent charm attaching to these places.

On the other hand, it is pleasant to note, a goodly number of these old country houses are still maintained in becoming manner, like the moated Château de Saint Morè, near Nailly in the valley of the Cure (Plates 156–163), where the ancient geometrically planned garden in the court has lost nothing of its pristine charm; the Château de la Prèe, a thoroughly typical *gentilhommière* at Chissey-en-Morvan, between Autun and Saulieu; the Château de Charrèconduit, at Chatenoy-le-Royal, near Chalon (Plates 219–229), the present early eighteenth century house, surrounded by its park, having supplanted the earlier château, a few fields distant, which is now given over to a farmer; the Château d'Odre, at Maquinghen, near Boulogne (Plates 27–38), where all the ancient stateliness of mien is preserved intact; the so-called "House of Diane de Poitiers" in Orléans (Plates 99–107), carefully maintained and used as a museum; or, to name only one more, the Ferme du Manoir, at Hesdigneul, in Picardy, which, though no longer a country seat of the Marquis d'Hesdigneul, is kept in excellent order and conveys some adequate idea of what it was in the seventeenth century, when the buildings were given their present form.

We wish to record that at all the places we have visited in our

various architectural pilgrimages, although altogether unknown to the owners or occupants, we have been courteously treated, save in three instances. Frequently the courtesy has become positive cordiality and total strangers have gladly placed at our disposal every facility in their power. Two of the three exceptions mentioned occurred in the case of misguided old peasant women who seemed to fancy we had sinister designs either to steal the silver or else to murder them and set fire to their houses. The other happened at the Château de Dunois, in Beaugency, and can be explained by the hunger-clock that sends off an alarm in every bourgeois Frenchman's stomach about eleven-thirty A.M., warning him that it is time for his mid-day meal, a function that takes precedence of everything else in heaven above or the earth beneath. When we asked the workhouse director's permission to take photographs and make measurements he was all graciousness. The building was ours; we might do what we liked. He evidently didn't understand how long it takes to make time exposures in dark interiors or to make accurate measurements and take exact profiles of mouldings for measured drawings. When we were in the very midst of our work he began to get hungry, came up into the room where we were measuring, danced about first on one foot, then on the other, and finally broke forth into a torrent of abuse about the fools who wanted to upset everybody's affairs and measure and draw things that were of no use anyhow. As we couldn't very well punch his head nor take him by the scruff of his neck and the seat of his breeches and chuck him out of his own bailiwick, without getting into difficulties with the municipal authorities—which we didn't care to do—we had to pack up our things and move out, contenting ourselves with telling him what we thought of his bad manners. That is why we cannot vouch for the absolute accuracy of *all* the details in the drawing of the fireplace in the Château de Dunois (Plates 131 and 132). However, this was the only really unpleasant incident in a work that brought with it much genuine pleasure, a fly in the ointment that can be picked out and forgotten.

Although the farmers and peasants who tenanted many of these old houses were polite and agreeable enough, very few of them were like the old man at the Ferme du Rieu. For the most

part they seemed to have no appreciation at all of the beauty and interest attaching to their dwellings, and they looked upon us as more or less mildly mad because we found anything to admire. In entering these farmsteads the dogs generally raise a terrible hullabaloo, but you keep right on to the door. Frequently they are chained and can't get near you and, if they are not, they soon recognise that you are not on mischief bent and let you alone. A great many French dogs, especially farm dogs, have not particularly friendly dispositions and it is just as well not to make any friendly overtures towards them. All advances of that sort had better be made first by them. Apparently they are teased a good deal and become peevish-tempered, just like so many of the French children. The children of the peasants, as a rule, are pleasant-mannered and agreeable, but oftentimes the bourgeois children—we have noticed it again and again—seem to delight in doing petty, spiteful, waspish things one to another, when playing together, and remind one of nothing quite so much as a cross between a jumping jack and a powder puff.

As already mentioned, the differences between the sundry regional types of French provincial houses of the sort treated in this book are very marked. Comparison and analysis, however—even superficial comparison and analysis—will prove remarkably illuminating and suggestive. Notwithstanding the wide divergences of the various regional modes of building, there are certain features or characteristics—they may appropriately be called *national* characteristics—that all of them, almost without exception, have in common. Wisdom, sincerity and common sense are obvious in all of these particulars.

In the first place, all of these dwellings, of whatever degree, have privacy from the gaze of the passing world. Great insistence, indeed, is laid upon privacy. It may be compassed in various ways—by walls, by the arrangement of planting, or by the site on which the building is set—but it is always secured. Such a thing as living " on exhibition " to the passer-by is undreamed of.

It has always been a marked trait of the Latin to love privacy and to insist upon having it in his home. At the same time, racial preference has generally led Latins, throughout their history, to live in closely built villages and towns rather than in isolated

houses more or less remote from immediate neighbours. The Anglo-Saxon, on the other hand, self-sufficient and self-reliant, his joy in companionship with nature often amounting to a positive passion, has ever been content to live in scattered farmsteads well apart from omnipresent contact with his fellows. As a matter of fact, he has often preferred it. But the inherently gregarious Gaul or Italian, even in purely farming districts, habitually dwells in compactly established communities—albeit they are often but the tiniest hamlets—notwithstanding he has every day to journey back and forth long distances to till his fields and harvest his crops. This dual proclivity—towards complete privacy for the individual house, and community of settlement for convenience of social intercourse—explains not only the vast and, from the main roads, apparently unpopulated stretches of open country in many parts of France, along with the organisation of such little farming towns as Saint Albain (Plates 245–249), but also the customary position of small *châteaux,* manor houses, *gentilhommières* and farmsteads.

Saint Albain, though a small and obscure place, is quite typical in a way, and we may as well employ it for an example. If we take the older village, on top of the hill, we find it made up of little farmhouses built near together, each with its own little walled farmyard enclosure (Plates 245–247) into which the dwelling house, barn, stable and smaller dependencies open. The occupants go out into the often unfenced, unhedged open country to till their strips of land, come home again at the end of the day, fetch home and store their crops at harvest time, and on their holidays enjoy their neighbours' company. But each home is virtually a little fortress in itself, complete and self-sustained, entirely surrounded by its high stone wall or by the buildings which form part of the enclosure. The one little street displays few or no housefronts, but only stone walls and gateways, such as appear in the illustrations. In the larger market towns, such as Sennecy-le-Grand, Couches-les-Mines or Avallon, housefronts and shops line the streets, but on their outskirts and behind them it is possible to trace evidences of much the same primitive organisation. Farming villages like Saint Albain or Fleurville are the germs

from which the market towns, with their more complex and seemingly more modern organisation, have gradually grown.

The little château or manor house of Saint Albain (Plates 242–244), perched on the brow of the hill and set within an high stone-walled enclosure, is at the very end of the village as you climb up the ascent from the plain below. The enclosure is ample enough to keep the humbler dwellings at a respectful distance and impart a becoming sense of aloofness, but the manor house is also near enough to other habitations to satisfy Gallic communal instinct, which generally avoids completely isolated sites such as Anglo-Saxons might often instinctively choose from preference. We see the same proximity of the great house to the village at Chissey-en-Morvan, where the old château keeps company with a number of smaller houses just outside its walls, while that charming little *gentilhommière,* the Château de la Prèe, lies but a stone's throw beyond. Again, at Sainte Magnance, where the old Château Jacquot stands near the top of a rise (Plates 164–168) with the abodes of the villagers straggling downhill below it, at the Château de Missery (Plates 169–185), where the cottages press close to the park walls, at the Château de Saint Morè (Plates 156–163), in the peaceful valley of the Cure, attended by its tiny hamlet, or at Chatenoy-le-Royal, where both the old and the new châteaux de Charrèconduit (Plates 219–229) are but slightly removed from the insignificant collection of tenements boasting a three-barrelled name, the same characteristics may be seen.

Of course this neighbourhood of manor house and village has many analogous instances in England, but there we find the explanation in social and economic conditions having their beginnings in feudal times rather than in any fundamental race preference. The Englishman doesn't mind but rather likes solitude for his dwelling, and if chance gives him near neighbours he is perfectly willing to shut them off with high walls, park and spacious grounds; the Latin, though he may insist upon privacy to the extent of seclusion for his own home, nevertheless likes to feel that there are other human beings living near him with whom he can hold converse when he pleases.

In Normandy and Picardy Latin blood and, by the same

token, Latin racial instincts are less preponderant. The underlying elements of Nordic blood and Nordic racial instinct betray themselves in divers subtle ways, although the top crust is unmistakably French. There it is no uncommon thing to find isolated manors and farmsteads quite remote from any suggestion of a village or dependent hamlet. Time and again, in driving along what appeared to be unfrequented and lonely roads in Normandy, we have come suddenly upon a farmstead, fully appointed in all its minor buildings and surrounded by its dyke and barrier of close-planted trees. The Manoir Tordouet stands absolutely by itself. So does the Château Courtonne-le-Meudrac (Plates 9–17), while in Picardy the Ferme du Rieu (Plates 60–69) and the Ferme du Manoir (Plates 40–50), once occupied by the Marquis d'Hesdigneul, immediately come to mind, and numerous others could be added to the list.

Another national characteristic shared by most houses of the sort we are dealing with is to be seen in the coherence of plan prevalent in the arrangement of all the structures constituting the farmstead or manor house group. All the subsidiary buildings, as well as the dwelling of the master, are considered as integral and essential parts of the total scheme, a scheme in which each part is looked upon as an individual unit. It would be futile to think of any one of these houses without taking into account at the same time the relation that each and every one of the dependencies, from the coach-house to the pig-stye, bears to it. In other words, we must regard the house as the chief unit of a *group*, a unit, however, that would lose most of its significance if we attempted to dissociate it from the other component parts of that group, no matter whether the group be composed of many units or of few. Even so small an establishment as the Château de la Prèe, at Chissey-en-Morvan, displays a thoroughly organised and articulated group system (Plate 192) with all the dependencies bearing a definite relation to the house and giving that air of completeness which is so satisfying to contemplate.

In the arrangement of the group there is no fixed quantity, no set type of plan of virtually universal occurrence. As a matter of fact, in a certain sense the plan was fortuitous in that it seems to have been governed by expediency in each individual case

until the Renaissance principle of symmetrical lay-out eventually brought about a measure of uniformity. What was convenient with reference to exposure and the lie of the land chiefly determined the scheme, prior to the dominance of Renaissance regularity, so that diversity was inevitable.

The plan of the Ferme de la Haie, at Nesle, in Picardy (Plate 51), shews an hollow square. At the southwest corner is the five-towered dwelling of the master. The rest of the south side and all the other three sides are occupied by the various farm buildings—storage barns, stables, coach-house, cow-byres, sheep-folds, pig-styes, rabbitry and poultry houses. On the east side is the entrance to the group through a battlemented gateway; directly opposite the gateway, a break in the western range of buildings is occupied by a pool. Centuries ago, during the frequent wars between England and France, Picardy was one of the chief theatres of hostilities. The English army sate at Boulogne as a safe base of operations, and the French army sate on the strongly walled hill-top of Montreuil. As this state of affairs was almost chronic for long periods together, the landowners of the intervening region were more or less constantly exposed to the inconvenience of being seated on debatable ground. Consequently they fortified their farms for protection against straggling bands of marauding soldiery and the rapacity of foraging parties from both camps. Thus we see a distinct type of domestic architecture called into being as a result of local disturbance in political conditions—a factor quite as potent as exposure and the lie of the land in shaping the plan of the farm or manor group.

It is quite evident that the group plan of the Ferme de la Haie lent itself admirably to protection and defence. It is also quite as clear that it was equally well adapted to convenient administration when political conditions permitted the owners to observe the Scriptural injunction anent forging the metal weapons of warfare into the agricultural implements of peace. All the working arrangements of the estate were directly under the master's eye and readily within his control. A variation of the fortified quadrangle plan (Plate 77) is seen at La Cugnie. There we find not only the great quadrangle surrounded by the ranges of farm buildings, but also an inner courtyard capable of defence,

so that the master's dwelling was the strongest part of this rural "citadel," as well as apparently the oldest part.

Still other noteworthy variations of plan can be found at Le Grand Moulin (Plate 90), the Ferme du Rieu (Plate 60), and the Ferme du Manoir (Plate 41), at Hesdigneul. At Le Grand Moulin a number of the buildings are in ruinous condition and others have virtually disappeared, leaving only the traces of their foundations, but it is evident that the plan once consisted of two quadrangles with the master's dwelling (Plate 93) forming the division between them. This scheme, where there was a large group of dependencies, commended itself both on the score of defence and of supervision over farming operations. At the Ferme du Rieu the lie of the land plays a prominent part in the arrangement. The quadrangle plan is followed but the great square courtyard is divided in two by a substantial stone retaining wall which separates the upper from the lower level. This scheme has the advantage of affording a reasonably direct and agreeable approach from the gate to the house-door (Plate 65) and, at the same time, it confines most of the mire and muck to the lower level, from which the *colombier* (Plate 69) rises as a central feature. Ordinarily the *potager* (Plates 60, 67 and 68) is an adjunct that is kept "without the walls" of these fortified manor houses and farmsteads, but at the Ferme du Rieu, although its extra-mural position is retained, it has an additional enclosure of its own. At the Ferme du Manoir there is a modification or an extension of the quadrangle plan (Plate 41). The enclosure consists of a lesser quadrangle opening out on one side, with canted projections, into a greater quadrangle, giving the whole group very much the shape of a wide, low bottle with short shoulders and a wide, high neck. The lesser quadrangle is wholly shut in on three sides by the four-towered block on the south side of which is the master's dwelling; the greater quadrangle or farmyard is given over to large barns and a building once the seigneurial chapel but now devoted to the additonal storage of farm products.

The Château d'Odre, at Maquinghen (Plates 27–38), and the Château Courtonne-le-Meudrac, in Normandy (Plates 9–17), typify a state of social and political existence when defence was

no longer a matter of paramount consideration and the amenities of polite life could safely be reflected in the plan of the group. At the Château d'Odre, the forecourt (Plate 27), the long pool at the west (Plate 36) and the octagonal *tapis vert* to the south, defined by neatly kept gravel paths and guarded by its four little sentinel garden houses (Plate 38), are the important features of the composition. At Courtonne-le-Meudrac the imposing and symmetrical lay-out of forecourt, with dwelling and stable blocks forming three sides (Plates 9–11), offers the most striking emphasis of the plan. At both places elegance and urbanity of effect have evidently been studied with great care. At both places, too, the farmyard part of the group has been shouldered off to one side, although the old hollow square arrangement has been retained for purposes of practical convenience and the pig-styes, barns, cow-byres and the like still remain essential items in the group composition.

In other parts of France, where fortified composition was not so often a conspicuous element of necessity, the quadrangular arrangement of plan for the group, or some such variation from it as those already commented upon, was very commonly adhered to. The Château Jacquot, at Sainte Magnance (Plates 164–168), has buildings on two sides of the farmyard quadrangle, while the other two sides are enclosed by high walls. At Chissey-en-Morvan the old château (Plates 205–209) has its buildings in the form of an L along two sides of the square, while the remaining part of the rectangular space, hemmed in by high stone walls, is divided between the farmyard and the pleasure garden, with only a low wicket fence and hedge between them. The master, if he was so minded, could take his ease in the shade of the garden and yet keep a watchful eye over the work of his retainers in the farmyard.

In Fleurville, the old château (Plates 236–241), despite its many vicissitudes, still exhibits a well-defined rectangular courtyard arrangement on the north side, the entrance being through the gateway shewn in Plate 239. On the south side, which displays a far more genial front, is the garden (Plate 241) with its elevated *belvedere,* its geometrical beds devoted to the cultivation of vegetables, small fruits and flowers, side by side, and its *vivier*

or long pool. This garden, nevertheless, is flanked by an high wall on one side, with a second gateway, the long pool (Plate 237) and a ditch filled with water (dignified by the name of moat) giving a sufficient line of division from the fields beyond on the two remaining open sides. Apparently this garden was a later addition to the original plan.

The Château de Missery (Plates 169–185), one of the most delightful places included in this volume, really represents an evolution and expansion in the grouping of the plan. The thirteenth century portion of the plan is indicated by the moat and the four old towers, between two of which is the present dwelling, an early eighteenth century structure. Stables and other dependencies, beyond the moat but within the walls, represent the eighteenth century expansion. They all, however, enter as essential units into a coherent grouping, as thoroughly logical in plan as we should expect such French devisings to be. The Château de Saint Morè, near Nailly, affords a somewhat similar instance of expansion. The four-towered and moated dwelling shews the ancient quadrate plan; the avenue of approach, the forecourt and the dependencies ranged to the northwest are the eighteenth century elements added when an open formation in the plan of a group was often deemed desirable.

An illuminating contrast between the ancient and the comparatively modern conceptions of group-plan is to be found at Chatenoy-le-Royal. There (Plate 229) the *old* château exhibits the early quadrate plan—the quadrangle being devoted to utilitarian purposes, while at some time a *potager* and a pleasaunce doubtless had their places without the walls. The *new* château, dating from 1704, when elegant display, encouraged by the example of Versailles, was the order of the day, not only has its group of dependencies removed a little distance from the dwelling but also boasts Classic porticoes on the west side and a small park laid out according to the precepts and practice of the naturalistic landscape school. Porticoes (Plates 220, 222 and 229) and park design point to changes that were plainly made about the end of the eighteenth century or the beginning of the nineteenth.

The third national characteristic generally exemplified by

the old manor houses, farmsteads and *gentilhommières* is the intimacy of relationship in utilitarian functions existing between the master's dwelling and all the other buildings that represent the various farm and estate operations. In other words, every structure in the group indicated a necessary connexion of functions with the dwelling and the life of the people who occupied the dwelling. The poultry houses and the rabbitry were not only items in the group composition; they were also necessary and inevitable adjuncts to the house itself, for the poultry houses sheltered what was destined for the use of the owner, either as a part of his direct food supply or as immediately contributory to his profit, while the rabbitry ministered to domestic needs in exactly the same way. The master was vitally interested in the welfare of his sheep and swine, so why should not the sheepfolds and pig-styes be where he could most readily see and care for them? All the farming operations, in short, were vital parts of the master's scheme of existence, so why should not the individual buildings that accommodated them have undisguised and visible representation in the group of buildings of which the master's own dwelling was the chief unit?

It was eminently logical that things should be so ordered. And the logic of the situation appealed to the practical-minded Frenchman. By this arrangement he really and personally " possessed his possessions." He had a hand, as he ought to have, in everything that was going on upon his estate. Rank and birth were recognised and respected without fictitious tags and artificial distinctions of a snobbish aloofness that belonged to a later age. Affectation was not at a premium. Gentle folk dared to be natural, just as to-day not a few of the oldest Italian nobility are equally in place at a Court function or working with their own hands amidst their vineyards, poultry runs or bee-hives, while peers of the realm in England are not above trundling wheelbarrows of stones or performing other acts of manual labour on their estates if they have a mind to. It would be difficult to say when snobbery first made its appearance in France. It was not lacking at the Court of Louis XIV, much as that monarch detested it; with the new nobility of the first and second empires and the bourgeois ascendancy of the republic it throve

apace, for snobbery is distinctly a middle-class vice. In England it began with the Hanoverian succession—it seems to have a special affinity for Teutonic connexions—and rose to the pinnacle of its sway during the Victorian era, when smug, mechanical prosperity and platitudinous conventions of artificial propriety well-nigh stifled naturalness of outlook and naturalness of conduct save in a comparatively few instances. In America, on so-called democratic soil, it has flourished to maturity. But in France, at the time the houses of which this volume treats were built, it was—Heaven be praised—a weed of but rare occurrence. Otherwise we should not have had the refreshing domestic quality and candid recognition of all the natural and necessary processes of country life so well exemplified in the arrangement of the manor house and farmstead groups before us. There was no false pride to impel the concealment or disguising of cow-byres and hen-houses as though they were something to be ashamed of and not to be mentioned in polite society. The intimate association of the dwelling with all the farming operations was frankly expressed. These establishments are satisfying largely because they are so natural and so honest in the presentation of all their workings. They never give us the sort of mental jolt we get on looking at some "elegantly polite" nineteenth century country house, divorced from all its natural dependencies—stables, garage, hen-houses, and the like, all discreetly hidden behind judicious and umbrageous planting—so that it seems to be some weighty object suspended in mid-air without any visible means of support, wholly dependent for its existence on the daily visits of the suburban ice man, the suburban poulterer, the suburban green-grocer, the suburban butcher's boy, the suburban butter and egg man, and all the rest of the suburban satellites who purvey to the wants of an highly artificialised suburban society.

Besides the delectable naturalness of all those homely accompaniments these old French houses disclose to our eyes as we enter their gates, there was the real pleasure to be derived from constant contact with the farm creatures. Sir Thomas More had a fancy for collecting strange beasts and birds and keeping them in spacious cages in his Chelsea garden. Amongst Londoners of

his day it was always considered a treat to visit Henry VIII's great Lord Chancellor on a Sunday afternoon, walk and talk in his garden, listen to music, and view his menagerie. Not a few modern gardens have aviaries and they always prove entertaining adjuncts. We may not admire the diversions of pigs and poultry in the semi-liquid manure of what appears to be idealised into a courtyard pool in the perspective plot plan (Plate 41) of the Ferme du Manoir, at Hesdigneul, but, unless we are totally devoid of sympathy with the animal kingdom, on entering the trim little courtyard of the Château de la Prèe we can understand how agreeable is the sight of tidily kept rabbit hutches and hen-houses (Plates 194–196), the occupants fat and well-liking; sleek, contented cows looking out of the byre; and clean pigs grunting peacefully in a clean stye. Farmyard animals, well housed and well tended, can be pleasant and diverting neighbours and, in their own way and place, they add a very desirable air of genuineness to any country establishment. The generations that shaped these homes were conscious of the propriety of having their animals near them and would never have dreamed of excluding the various dependencies from the scheme of their group plans.

The materials of which these houses are built, and the manner in which they are used, are discussed in the sections devoted to the several provincial divisions, but it is proper here to make a few general observations. In Brittany a great deal of the local granite is used and the houses sometimes have the dour aspect of those to be seen in the Cornish countryside, a region that exhibits not a few points of resemblance in common with Brittany. Normandy displays a great variety of building materials. The walls of the houses are of half-timber construction, of the native limestone, of brick, and of stucco. In Picardy the old houses are in great measure built of either the native limestone or of brick, although stuccoed walls are by no means confined to dwellings of eighteenth or nineteenth century erection. In some cases brick and stone are indiscriminately mingled (Plates 85 and 86) in the surface of a wall. As you go farther south limestone continues in common use but brick is seen less and less frequently, while stucco as wall covering becomes more and more

usual. Proceeding southward through Burgundy, stone and stuccoed walls are universal, while the roofs are generally either slated or tiled. To all intents and purposes, bricks are confined to cornices (Plates 224, 227 and 228), chimney-stacks and minor features. Half-timbering and thatch practically disappear. About the middle of Burgundy the half-round roof tiles, similar to those of Italy, begin to appear along with the small, flat orange-coloured tiles prevalent throughout the north and middle of France. In Languedoc and Provence stuccoed walls are rather more numerous than those of stone and the semi-round tiles are customary for roof covering.

The characteristics of masonry, as well as cornices, doorway, window and chimney-stack details and the contours of roofs, display highly individual and manifold regional differences. These, however, are dealt with in the text preceding the provincial classifications, and, as reference and comparison are more convenient there, it is unnecessary to enter into a particularised discussion at this point.

One feature of old French provincial houses, nevertheless, should be mentioned before going further. The use of special rooms for special purposes was a thing of very late development in France, except in the very great houses and palaces. Even there the specialisation was nothing like what we are accustomed to at the present day. In the ordinary houses of the lesser nobility, gentlemen and prosperous bourgeoisie a library or study might serve also as a dining-room, or *vice versa*. In fact, the dining-room, as a distinct portion of the house devoted solely to the eating of meals, was virtually unknown till the very end of the eighteenth century or the beginning of the nineteenth, and the distinction was far from universal then. The Frenchman liked diversity in the places for his repasts. As fancy or convenience dictated, he might have his meals in his bedroom, his study, his *salon,* or his garden. The place of eating was varied and suited to the occasion.

To refer once more to the Ferme du Manoir, at Hesdigneul, the fact to which attention has just been called will help us to understand how a dwelling of such limited extent could meet the domestic requirements of a person of rank and substance

such as the Marquis d'Hesdigneul. The only portion of the buildings at the Ferme du Manoir devoted to the master's dwelling is the south side of the lesser quadrangle (Plates 41 and 47) between the southwestern and southeastern flanking angle towers. It is only one room deep from front to back and virtually all of it is on the ground floor. It is actually smaller than many a labourer's cottage at the present day. There is not space enough for a dining-room, a kitchen, a study, a salon and even one bedroom besides, though they might be of the minutest proportions and planned with miraculous compactness. There is space enough, however, for several small sleeping rooms and a fair-sized *salon* or general room where the members of the family could "live and move and have their being." The latter scheme was exactly the one followed, and presumably all concerned were happy and contented with the simplicity and comfort of the arrangement.

Keeping this and all the other facts in mind, it is plain to be seen how many an old French provincial house may not only be possessed of a wealth of suggestive architectural charm but may also contain more than merely a fruitful germ for workable adaptation to present-day needs.

In going from place to place and studying French rural domestic architecture—much of it in a state of dilapidation due to changes of occupancy at the time of the Revolution—one cannot escape the conviction that most of the fine things, architecturally and otherwise, were done under royal France and that very little that is admirable, at any rate from an æsthetic point of view, can be set down to the credit of the republican *régime*.

CHAPTER II

OLD FRENCH GARDENS AND GARDENING

CABBAGES and lilies, turnips and roses, strawberry vines and violets, with a liberal sprinkling of aromatic herbs, all growing together in pleasant and orderly accord, seem to have furnished the principal *motif* for the ancient French garden.

Utility was the first thing required of the garden. That was imperative. Utility was its very *raison d'être*. Its foremost function was to give an abundant supply of vegetables for the soup pot and simples for the still room and the housewife's cupboard of medicaments. If it could also yield lilies to be set before Our Lady's shrine along with the votive candles, or roses and violets for nosegays, so much the better. Things to eat and use, it *must* produce; things to rejoice the eye and "smell to" were agreeable realisations of an ideal, but they came distinctly second in the reckoning. There was no obligation about the flowers; they might be dispensed with.

As most French people generally can, when they have a mind to, the makers and keepers of the old gardens, however, not seldom made a virtue of necessity or, to put it a little differently, they very often contrived to clothe the necessity with grace—cabbages and turnips representing necessity, and roses and lilies standing for grace. The tradition that had its beginnings in the monasteries of the Middle Ages has continued to flourish with unabated vigour to the present day, while the precepts and practices of the Mollets, of Bernard Palissy, of the Sieur de la Barauderie, of Le Nôtre, and the epidemic vogue of the *jardin Anglais* all had their rise and fall and sank into the limbo of academic obscurity to await revival at the hands of future enthusiasts. And all this was because the great garden designers of the Renaissance and afterwards relegated vegetables to a secondary place in their schemes. If Le Nôtre had devised some means for increasing the yield of cabbages, turnips and beets by growing

them in geometrically designed plots, with radiating alleys and cunningly manipulated axes, against a background of shrubbery and gorgeous flowers, we should see amazingly fine Le Nôtre gardens to-day from one end of France to the other. As it was, the vegetables won out in the race and are still pursuing their triumphant career with such floral accompaniments as individual gardeners are minded to deck them with. Vegetable plots garnished with occasional flowers still hold the field as they did when the monks were the gardeners of mediæval France. Whatever other efforts at horticultural embellishment may occur, the *potager* is always present. It is indispensable; all else is incidental. The mediæval tradition owes its vitality and its hold on the affections of Frenchmen of all ranks to its utilitarian appeal, but let us not forget that this tradition makes a place, albeit a subsidiary place, for the flowers, which have never lacked for care and sincere appreciation.

Let no one think that a succession of random visits to the manor houses and farmsteads of provincial France will reveal an abundance of well-preserved seventeenth and eighteenth century gardens disclosing all the refinements of the horticultural art as it was practised before the devotees of the " English garden " craze embarked on their work of destruction. Such gardens may be found, now and again, it is true, but they are very few and far between. Even where houses have remained for centuries in the hands of the same family, and there have been none of the disastrous happenings incident to change of ownership, the old pleasure garden, with all its courtly grace, has too often been allowed to fall into a state of decay and incoherent, overgrown shrubbery. It is far otherwise with the *potager*. There good order and upkeep are everywhere visible.

We cannot hope to understand the French garden, even so humble an example of it as the *potager* of a Picardy farmstead, unless we know something of its history. Then its different features and characteristics become intelligible, and from this or that surviving remnant we can often reconstruct and visualise gardens that have all but utterly disappeared. Little things that sometimes appear to be accidental irregularities take on a new meaning and they turn out to be well-nigh obliterated vestiges

of what once were appreciable or, indeed, important items of the composition.

The modest germ from which came all the splendid developments of the seventeenth and eighteenth centuries was the mediæval garden. The great gardens of Versailles and Vaux, of the Trianon and of Marly, of Saint Cloud and Chantilly, all had their roots in the garden of the Middle Ages. The climax was attained through the gradual and almost imperceptible growth of tradition without any sudden or revolutionary interruptions.

When Charlemagne was in Italy he was deeply impressed by the splendour of the palaces and their grounds. Inspired by his lively recollection of them, we are told that when he got back to France he caused all sorts of planting to be done in the royal gardens. What he actually accomplished we can but conjecture. We only know that it was within the precincts of the monasteries and castles that the first beginnings of gardens were to be found in the early Middle Ages. There they cultivated vegetables or grew flowers in the lee of the high walls. Thus there were, at first, *gardens of utility,* intended solely for the culture of vegetables, and *gardens of pleasure*—the latter in very limited number—in which the lord of the castle and his lady might take the air.

The Crusades gave fresh impetus to the creation of gardens, for the returned Crusaders had witnessed the Oriental conception of civilised life and its accessories and had brought back with them, amongst other newly acquired tastes for refinements, the taste for flowers. Indeed, they often brought back the actual plants, seeds and bulbs. Ranunculus, hyacinths, lilacs, laurels, mimosas and tulips became the adornments of the new gardens, while the yellow Persian rose, the damask rose or rose of Damascus, the fritillary and the balsam appeared about the same time. The jessamine came from Arabia by way of Spain.

Bathing pools and similar architectural features in gardens are frequently met with in mediæval illuminations, and are directly traceable to Oriental influence. The tents or pavilions that now and again figure as garden accompaniments were of Eastern pattern and were doubtless attributable to the same source. As rare foreign plants were one of the earliest luxuries

of garden lovers, they were often placed in ornamental pots which were themselves made objects of great beauty. There was little or no garden furniture, but if the occupants of the garden wished to sit down, there were the raised beds or *tori* along the walls or in some central position, banked up with masonry or with close-woven wickerwork and carpeted with turf or flowers. At this time, too, first appeared the little square flower beds and the interior courtyard with its broad borders. In many cases these beds and borders were shut off from the paths by wattled hedges.

In the thirteenth and fourteenth centuries, the city gardens in Paris were surrounded by covert hedges, or by latticed treillage "tunnels" or covered passages, planted with vines or clipped shrubbery to shroud them with verdure, leading to pavilions at their ends. In the midst of the garden was sometimes a pavilion or, perhaps, a fountain spouting water from a lion's mouth. Labyrinths, too, made their appearance as features of curious diversion. These mazes, at first, were merely paths cut and clearly indicated on the ground, without any attempt to conceal their puzzling course by means of barriers; later they became walks entirely shut in by high hedges of greenery so that the wanderer could not see the way out and was obliged to find the right path so as to reach the centre and discover a way of escape.

Parterres were often divided into compartments by low treillage of square or lozenge-shaped lattice, with posts and angle-newels gaily decorated in colour and gold. Brilliant colour and gilding not seldom enriched the fountains, too, which, from their central position, were conspicuous items of the design. Wooden galleries—*galeries de charpenterie*—their structure for the most part concealed by trained verdure, formed a favourite garden enclosure, affording sheltered walks and ways of communication. The main paths and alleys in the garden were of grass or else covered loosely with sand.

There was a famous labyrinth, called the *Maison de Dédale,* within the garden of the Hôtel de Saint Paul, in the Rue Saint Antoine, belonging to Charles V. Thanks to contemporary pictures in illuminated missals, we can gain a fairly accurate idea of its character. The wonders its royal owner brought together

there spread its fame far and wide; the expenditures he lavished upon it lost him his erstwhile sobriquet of " Charles the Simple." Besides the labyrinth, there was a menagerie filled with wild beasts; there was an aviary full of foreign birds, amongst which rare parroquets were a source of peculiar delight; there was a collection of bay trees, then esteemed a great curiosity; there were balustrades, arbours and treillage; there were fountains and topiary ornaments, along with other pleasant conceits; and there were divers unwonted plants, besides beds of lavender and strawberry patches. In 1431, the English Regent, Bedford, reconstructed the garden and added plantations of holly and elms.

In the fourteenth and fifteenth centuries we must seek outside of France to find gardens that could compare with those of Charles V. The rivalry between the Court of France and the Court of Burgundy produced in Flanders the celebrated garden of Philip the Good, and afterwards that of Charles the Bold. Illuminations in missals, breviaries, books of the hours, and old romances supply us with not a little of our information respecting the character of contemporary gardens. For those of the late fifteenth and sixteenth centuries we can glean much from treatises and engravings, while for the late sixteenth century the engravings of du Cerceau and Silvestre are invaluable for their accurate testimony. Paintings, too, bear witness to gardening methods and fashions of composition.

A picture by Thierry de Haarlem, painted about 1450, shews beside a castle a little enclosed garden with its *carrés* and *plates-bandes,* while a miniature of nearly the same date depicts a walled garden with a fountain of many jets, supported by a slender column and surrounded by a variety of flowers. From all the contemporary sources mentioned we gather that the making of pleasure gardens received a marked impetus, and that the later mediæval gardens, whether belonging to castles or to convents and abbeys, disclosed in greater or less number divers of the following features—flower parterres geometrically laid out, often in small rectangular divisions, " tunnels," labyrinths, decorative pots, fountains, pavilions, treillage, low balustrades surrounding the flower borders, the posts supporting heraldic beasts gilt or picked out in gay colours, hedges, trees and shrubs geometrically

cut in the best manner of the topiary's art, box edging, benches, grass-plots, and beds of aromatic herbs and sweet-smelling plants.

During the reigns of Charles VIII to Louis XII the art of garden making in France experienced great development. What then took place was the prelude to the notable events of the Renaissance. Gardens burst forth from the constraint of castle and convent walls and assumed an hitherto unwonted area. Before the Renaissance they had been merely plots or geometrical divisions filled with flowers and plants; with the Renaissance began the *parquets,* that is to say, the rectangles, the squares within broad borders of the same sort, and other divisions disposed with a distinct constructive notion of pattern. The palisade or bordering hedge was found to be on axis with the broad border, and the border itself was cut by transverse axes. Little by little geometrical designs and embroidery patterns were formed with two perpendicular axes, and rosettes, round figures, ellipses, curves and diagonals took their place. Out of already existing elements garden makers had begun to compose a more definitely conscious design. The purpose of achieving pattern entered into their efforts, although the results at times were still a trifle fortuitous and whimsical. At the beginning of the sixteenth century the finished conception of a completely organised and balanced composition, with the well-considered employment of perspective to enhance the effect, did not yet exist. This conception it was left for the Mollets, Boyceau de la Barauderie and others to create.

Under Francis I began a brilliant era of garden designing, whose development continued through two centuries without interruption until a culminating point was reached under Le Nôtre and his school. At Fontainebleau there were gardens of box and of pines, with little parterres, symmetrically planned alleys, embroidery patterns cut in high box, and the use of statuary wrought by Benvenuto Cellini. The sense of design had measurably increased, the plan had expanded, and decoration was more sumptuous and varied. The colours of flowers were now recognised as an important factor in composition, though much progress was still left to be made in that direction.

Normandy, Burgundy and Anjou, as well as Touraine and

the Île de France, had their gardens adorned with sculpture, with arched galleries, and glowing flowers sown in *parterres de broderie*. At Anet, Mollet *père*—the first of the "Mollet dynasty"—was superintendent for the Duc d'Aumale, and there he not only gathered a renowned collection of rare plants, but wrought so skillfully that the gardens were famed as the most beautiful in France. The galleries enclosing the great parterre at Anet were conspicuously architectural in character. They were vaulted and lighted by large openings between which were rusticated pilasters. Above the windows were pediments, and the floor was paved with a pattern in cut stone and brick. The great central parterre consisted of twenty-four large unequal squares, some of which were laid out in regular geometric patterns, while others were in grass, in box, or devoted to aromatic plants. At the angles of the gallery, and overlooking the deer park, were two square pavilions designed by Philibert de l'Orme, who says of them: "I have had made in the Château d'Anet for Madame la Duchesse de Valentinois two little pavilions overlooking the park where may be put the players of cornets and trumpets and other instruments to give pleasure to the King and the Princes."

At Blois there were three principal large gardens with several of smaller dimensions adjacent. In the largest was a central pavilion, round about which were square flower parterres enclosed with low railings. A wooden gallery, for the training of plants, wholly shut in the quadrangle, and similar galleries led from one garden to another, making it possible to reach any part under cover. These galleries or arbours were not unlike the loggias enclosing Italian *cortili* in their function, and seem to have been favourite garden adjuncts.

Besides du Cerceau, Philibert de l'Orme, the Mollets and other eminent garden designers of the period must be reckoned Bernard Palissy, who, in 1563, published his *Recepte véritable par laquelle tous les hommes de la France pourrent apprendre à augmenter leurs Trésors avec le Dessin d'un jardin délectable et Utile,* which was written, as he observes in the preface, "that the simple may be instructed by the wise, in order that we may none of us be rebuked at the last day for having hidden talents in the earth." The first part is devoted wholly to agriculture,

but in the second Palissy sets forth his plan for a delectable garden, which is really a description of the garden he laid out at Chaulnes in Normandy. According to his ideal scheme, an hilly site should be selected that water may be easily brought down from the high ground. He next notes details for the eight *cabinets* or garden houses to mark the angles and the terminations of the four cross walks of the great parterre. The rock of the hillside, to the north and west of the garden, is to be made into a series of chambers with sunny exposure to protect tender plants during the winter. The terrace must be bounded by a balustrade, on the posts of which are enamelled pots containing damask roses, violets and other fragrant flowers. Though professing to dislike hydraulic surprises, so dear to the garden designers of his day, he nevertheless suggests that there should be somewhere in his garden "a statue holding a vase of water in one hand and an inscription in the other, so placed that when any one steps forward to examine the inscription he may have the vase of water emptied on his head." Furthermore, he offers elaborate suggestions for constructing *cabinets de verdure,* or arbours, by closely interweaving the branches of trees and bushes.

Mollet *père* advocated and employed, amongst other embellishments, fountains, topiary devices, cut box, orchards, fishponds, canals, orangeries and aviaries. His son Claude fell heir to his prowess and, in his turn, further enriched the traditions of French gardening, bringing it up to the point at which Le Nôtre began his career. He was the first to popularise the *parterre de broderie.* As superintendent of gardens to Henri IV, he busied himself with the embellishment of Fontainebleau and Saint-Germain-en-Laye. He aimed to render parterres more homogeneous; he created the garden in four parts, with a central fountain and an hedge of box; he amplified the setting. Before his time designers made only small divisions; from his time onward there were different sorts of designs in each great quarter of the parterre. In his book he laid down most of the laws of composition that dominated seventeenth century garden making. Therein he advocates a great avenue leading up to the house and terminating in a square or half-circle before the door; behind the house, the *parterres de broderie,* so placed that they may be

easily seen from the windows without any obstacle to impede the view; beyond the *parterres de broderie,* the parterres of grass, the bosquets, high and low hedges in their proper places; alleys with vistas; and statuary, grottoes, terraces, canals and other accessories. Above all, he introduces the principle of *scale.*

André, the eldest son of Claude Mollet, succeeded his father as superintendent of the royal gardens under Louis XIII. Subsequently entering the service of James I of England, he profoundly influenced English gardening by his advocacy of planting avenues. Contemporary with the Mollets, and preceding Le Nôtre, Boyceau de la Barauderie, also a superintendent of royal gardens, published his *Traité du Jardinage* in 1638, in which he enunciated important principles of design—the value of different levels, and the necessity of an elevated point of view for parterres; the employment of curves, circles, and diagonals along with straight lines, in order to compass " the variety which nature commands "; the use of great open spaces to impart scale; the propriety of divers forms, such as octagons, triangles and pentagons, in the composition of parterres; the accenting of composition by means of topiary work; for the same end, as well as for purposes of decoration, fountains of architectural character embellished with sculpture, balustrades and steps, and statuary groups in marble or bronze; the creation of relief and interest by giving hedges architectural forms; the varied ways of using water to give charm; and the incorporation of drainage canals, when such are needed, in the decorative scheme.

When Le Nôtre began his work—Le Nôtre, the great exponent of the Grand Manner in gardening—he found all the traditions and principles of his art fully formed. It was Le Nôtre's function, when the golden opportunity came, under the royal patronage and favour of Louis XIV, to apply, interpret and expand the already formulated methods. He enjoyed unhampered scope and boundless resources for the fulfillment of his creative efforts. He was free to plan and to execute on a scale hitherto undreamed of. Without introducing new principles, without changing the direction of French garden development, but rather holding to the logical continuation and expansion of already existing precedents, Le Nôtre displayed felicitous inven-

tion in combining *motifs,* a strong sense of decorative values, a lively instinct for creating interest, a keen perception for the subtleties of scale, and last, but not least, a conspicuous degree of calm, sound judgement. Furthermore, he made his pictorial knowledge and his acquaintance with engineering accessory to the execution of his art. No one could have expressed more ably than he, in terms of garden design, the aspirations of his royal master.

Such, briefly told, is the outline story of the French garden and its development from mediæval beginnings. When anything was attempted in the way of garden making amongst the old manor houses and farmsteads of provincial France, the inspiration naturally came from the contemporary usage, exemplified in the gardens of the great houses and royal estates at the time. The great shew places, created by the foremost garden-designers of the age, were the exemplars that gave the cue for the lesser gardens that could be carried out only in a far less ambitious and costly manner. The pleasure gardens, when there were any attached to the houses included in this volume, echo the fashion set in the larger gardens of the period, however modestly circumstances prescribed the interpretation of that style. Comparatively few of the houses of the lesser nobility and gentry had very much in the way of deliberately planned *pleasure* gardens. More often they had a combination of the pleasure garden and the garden of utility. These gardens were laid out with a definitely ordered scheme in which coherent form was an all-important element. The geometrically shaped plots accommodated both vegetables and flowers. The garden lay-out was seemly to look upon and gave its owners very real pleasure and satisfaction. The French have always appreciated the fact that well-tended vegetables are pleasant to behold no less than well-tended flowers. What, for example, could be more agreeable in this respect than a bed of artichokes? What low-growing edge plant could be more appealing in foliage, flower and fruit than the strawberry? And are not little standard pear trees in full blossom or in fruit as goodly to see as many a viburnum? As a matter of fact, we too often forget how much of a place vegetables had in the schemes of some of the greatest French gardens, which we are

apt to think of as being wholly devoted to flowers and ornamental shrubbery. It is said that the famous gardens of Vauquelin des Yveteaux had in them "more melons than tulips and more cabbages than hyacinths." The melons and cabbages fitted into the structural scheme of the garden just as well as did the flowers and, after all, form and plan were the main things to be considered. We nowadays draw too sharp a distinction between vegetables and flowers. On this point we may profitably take a lesson from the French garden makers, both those of past centuries and those of to-day. The combination pleasure and utility gardens of the old manor houses and farmsteads, besides the symmetrically planned plots with their array of vegetables and flowers side by side, occasionally contained other features, such as pools, ornamental well-heads, fountains, and little mounts or *belvederi,* to be ascended for a better view over the whole garden or a peep over the wall—these last a distinctly mediæval survival.

Now and again there is not even a combination pleasure and utility garden but only a *potager* pure and simple, without any flowers at all. This is apt to be the case where an old house has passed into the hands of peasant farmers, some of whom apparently care for naught but what they can wring out of every inch of ground they till. Most of the *potagers,* however, no matter how unpretentious they may be, have some provision for the amenity of flowers, though it be only a narrow border here and there along the edge of a plot of cabbages or beans. But whether there be flowers or not, the tradition of form remains; the plots are laid out with geometrical precision.

Amongst the houses here illustrated, the Château d'Odre, at Maquinghen (Plates 27–38), best exemplifies the simpler manner of seventeenth and eighteenth century garden arrangement as customarily employed to grace the lesser châteaux and manors. There is the long, wide avenue of approach down a gentle slope from the hamlet at the top; within the gates there is the stately forecourt, as indicated on the perspective plot plan (Plate 27); to the west of the house is the long rectangular pool (Plate 36), now encompassed by an overgrown, semi-wild environment; while to the south is the symmetrically arranged garden with its precise paths and its four garden houses (Plate 38). What pro-

vision for flowers there may once have been it is now impossible to say, but whether there were or were not flowers, the essential emphasis was to be found in the *form*. This was the element of composition upon which dependence was placed; if there were flowers, they were welcome incidents. Form was indispensable and perennially satisfying. Vegetable raising had no part in this garden and was carried on elsewhere.

The Ferme du Manoir has an archaic and diminutive bit of pleasure garden in the terrace or pleasaunce (Plate 48) along the south front, separated from the meadow beyond by a wall that is merely a low parapet on the terrace side. This terrace is very tiny but it is given up to flowers and a few espaliered fruit trees. It is quite as large as many a mediæval castle pleasure garden and exhibits quite as much plan. The *potager* to the east of the house is much more extensive, and besides the vegetables it has flowers and standard fruit trees, so that it comes within the classification of combined pleasure garden and *potager*.

At the Château de Saint Morè the whole courtyard within the walls is devoted to a pleasure garden laid out (Plate 158) in the ancient manner, while a somewhat later practice is embodied in the avenue of approach and the gravelled forecourt beyond the moat. The Sous-Prefecture, at Joigny (Plates 153–155), has the traces of an old formally planned garden and pool behind it, but all is so overgrown and changed that little can be gained from studying it. The garden in front is arid in interest and has not been improved in aspect since the house was devoted to official purposes by the municipality. One of the most fascinating examples of small pleasure garden is to be found at the Château de la Prèe, at Chissey-en-Morvan, as the plan (Plate 192) indicates. The scheme and appointments are very simple, but everything has been kept in almost perfect order, so that the original design is more readily intelligible than it is in many other places that have not been so well cared for. At Chissey-en-Morvan, too, there is a pleasure garden attached to the *old* château (Plate 209). It is much overgrown by trees and shrubbery, but the geometrical lay-out is still traceable and there is an interesting well-head (Plate 207) as well as a mount or *belvedere* by the side of the wall, whence one can either look into the road below

or over the garden. The placing of this pleasure garden, too, which apparently was planned as a green garden without either flowers or vegetables, is of interest. It lies directly alongside of the farmyard, from which it is separated by a low picket fence and hedge, as mentioned in the preceding chapter, and it is thus possible for the master to enjoy the garden and overlook what is going on in the farmyard at the same time. Another instance of a mount or *belvedere* is to be found in the garden of the *old* château (Plate 241) at Fleurville. It is right by the gate from the road into the garden and is approached by a flight of steps. At the far side of this garden is a long pool (Plate 237) or *vivier,* into which several flights of steps descend.

In examining a great many of these old gardens it is difficult at first to tell exactly what was their pristine state, partly because some of them were more or less remodelled and spoiled when the *jardin Anglais* mania swept over the country, partly because some of them have suffered such dilapidation and change that only the barest vestiges remain as a basis for reconstruction. A little prying and grubbing about, however, will often reveal quite enough to make the original arrangement transparent.

In view of the uncertainty attaching to much of the investigation, it is refreshing to meet with places like the Château de Missery (Plates 169–185), where the evidences are unmistakable. What the original garden arrangements were we do not know, but the avenues of limes, the moat and the garden scheme plainly indicate the methods in vogue when the old four-towered structure was dismantled and the present dwelling built between the two western towers. There is also the same satisfactory definiteness about garden affairs at the Château de Saint Morè, and at the old manor house (Plate 250) near Aix, in Provence, the avenue of laurels up to the courtyard gates and the bosquet within are nearly perfect, although all other traces of garden design have utterly disappeared.

Of the combination pleasure garden and *potager,* one of the best-kept instances is at Courtonne-le-Meudrac (Plate 16). Another excellent example occurs at the Manoir Jestin (Plate 22), near Brest. There the garden, behind the house, is laid off in a series of great rectangles divided by paths running at

right angles to the central alley. Somewhat the same arrangement prevails at the Ferme du Rieu, where the garden-*potager* is completely walled in (Plates 60, 67 and 68), as it is at the Manoir Jestin. The *potager* in a great many cases is outside of the walled enclosure. Good instances of this extra-mural position are seen at the Ferme de la Haie (Plates 51, 55 and 56) and at La Cugnie (Plates 77 and 83); the former is rectilinear in its scheme, the latter has an interesting plan consisting in part of the arcs of concentric circles, a device apparently suggested by the course of the little stream that bounds the garden at its far side. Despite its run-down condition, the garden at the Ferme de la Haie shews plainly that flowers and abundant shrubbery once held their own with the vegetables; at La Cugnie only a few scattered shrubs bear evidence that vegetables were not always the chief or only consideration.

One feature of the French gardens has been adverted to again and again in the course of this chapter, and too much emphasis cannot be laid upon it. It is this. No matter whether the garden was obviously intended solely for a *pleasure garden* or solely for a *garden of utility,* to adopt the mediæval classification, or for a combination of pleasure garden and *potager*—a type especially suitable for small manor houses and farmsteads—there was invariably definite *form.* There might or there might not be flowers, with their welcome agencies of colour and perfume, but form there *must* be, even though nothing but carrots and turnips were to grow in the symmetrical plots. A Frenchman could conceive of a garden without flowers, he could conceive of a garden tenanted wholly by vegetables, but he could not conceive of a garden without form until he fell victim to the obsession for the *jardin Anglais* in the latter half of the eighteenth century, the *jardin Anglais* with its amorphous, sprawling attempts at affected irregularity and artificial savagery. It is this very spirit of necessary, inherent form that especially commends the old French garden to the study of the present generation, which has begun to discover that Lilliputian landscaping has failed, that floriculture alone cannot make a garden and that some further element is needed, the element of definite form which the French garden makers of old fully appreciated.

CHAPTER III

THE FURNISHING AND DECORATION OF THE HOUSES

IF WE think of Henri IV turning over in bed to wake up his snoring spouse, the "dormouse" Marie de' Medici, that she, too, might hear what one of the great ministers of the crown had come to report, it forcibly reminds us how different were the manners of that day from those of our own. And the furniture was a faithful reflection of the manners of the period, just as it is always a vivid witness and index to contemporary life and social usages.

We have already, in Chapter I, mentioned the comparatively late date at which rooms were devoted to specialised uses in France. Long after the days of Henri IV it remained a common custom to receive visitors in the bedroom. Just such differences in manners help to explain the plan and arrangement of many of the old manor houses and farmsteads of France and the method of their furnishing appointments.

Even at Versailles, vast and splendid as the palace was, there was no room for private salons. Courtiers, whether men or women, could be at home to visitors only in their bedrooms. Louis XIV himself habitually received many visitors in his bedroom. In fact, attendance at the king's *lever* or rising was not only a duty on the part of certain members of the royal family and high officers of state, but was also a coveted privilege accorded sundry distinguished guests. The bedsteads of royalty and of great personages were surrounded by low balustrades called *ruelles;* admission within this enclosure was a mark of favour granted only to persons of rank or distinction, or to those singled out for special honour.

The ritual of a French queen's arising in the morning was scarcely less elaborate than the function of the king's *lever.* French conservatism is strong, and so late as the end of the eighteenth century we find Marie Antoinette subjected to the annoy-

ing prescriptions of court etiquette for attendance of visitors when she was getting up and dressing, or rather being dressed. Madame Campan tells us:

"The Queen's toilette was a masterpiece of etiquette; everything was done in a prescribed form. Both the lady-of-honour and the mistress-of-the-robes usually attended and officiated, assisted by the first *femme-de-chambre* and two ordinary women. The mistress-of-the-robes put on the petticoat and handed the gown to the Queen. The lady-of-honour poured out the water for her hands and put on her linen. When a princess of the royal family happened to be present while the Queen was dressing, the lady-of-honour yielded to her the latter act of office; but still did not yield it directly to the princesses of the blood; in such a case the lady-of-honour was accustomed to present the linen to the first *femme-de-chambre,* who, in turn, handed it to the princess of the blood. Each of these ladies observed these rules scrupulously as affecting her rights. One winter's day it happened that the Queen, who was entirely undressed, was just going to put on her shift; I held it ready unfolded for her; the lady-of-honour came in, slipped off her gloves and took it. A scratching was heard at the door; it was opened and in came the Duchesse d'Orléans; her gloves were taken off, and she came forward to take the garment; but as it would have been wrong in the lady-of-honour to hand it to her, she gave it to me and I handed it to the princess. More scratching; it was Madame la Comtesse de Provence; the Duchesse d'Orléans handed her the linen. All this while the Queen kept her arms crossed upon her bosom and appeared to feel cold; Madame observed her uncomfortable situation and, merely laying down her handkerchief, without taking off her gloves, she put on the linen, and in doing so knocked the Queen's cap off. The Queen laughed to conceal her impatience, but not until she had muttered several times, 'How disagreeable! How tiresome!'"

Another glimpse of bedroom receptions is given us in the *Souvenirs de la Marquise de Créquy*:

"First there was my aunt, the Duchesse de la Ferté, who was without exception the most seriously extraordinary and curious person who could be imagined . . . . We knew she had sprained her foot and had been brought back to Paris, where we went, I behind my grandmother . . . . She was

established in a state bed with four gilded columns, a richly plumed and decorated dais, of which the balustrade was closed . . . . She was at least fifty years old, and one of the most beautiful persons in the world . . . . Her *cornette* and *hongreline* were of lace and pearl-grey satin, and the *couvre-pied* under which she lay was of a single piece of Venetian lace. I am certain the trimming of her sheets, which was of *point d'Argentan,* was worth forty thousand *écus* . . . . We had hardly sate down when we heard all the double doors opened with a great noise, and we saw appear a little figure carried in a large armchair of green velvet embroidered with silver . . . . by four giants in footmen's livery, surrounded by five or six little pages . . . . evidently children of good houses, for they all wore the cross of Malta or of Saint Lazare. One of them carried a cushion of green velvet for the feet, another a great sheaf of vervain and of green rue to purify the air, and the little figure was François Potier de Blancmesnil de Treorne, Duc de Gesvres and Governour of Paris . . . . At the end of fifteen or twenty minutes they came and took away M. le Gouverneur de Paris as he had come . . . . 'My good Princess and you, Marquise,' (said the Duchess) 'go and receive the benediction in my chapel . . . . I have something to say in private to Mlle. du Froulay.' . . . . 'My dear child, you have no idea how much I am interested in you . . . .' . . . . She lifted her *couvre-pied,* which concealed a silver dish of pastry, and gave me some cakes and advice, especially that I should never sit in moonlight. 'There are some fools,' she said, 'who think that shooting stars are souls going to God; but it is not so at all: they are princes being born. Don't doubt that, and never forget it, my pretty child.' "

Towards the close of her life, Madame du Deffand, whose mental brilliance and vivacity were unaffected by her failing bodily strength, frequently held her salons in her bedroom, and we find numerous allusions to social life with a bedroom background. But the use of the bedroom as one important centre of social life was not confined to people of rank and fashion. Substantial country people used it in the same way, and a writer of recent date describes visiting a country house in Brittany where it was customary for the whole family to gather in the grandmother's bedchamber and use it as a general sitting room.

At the other end of the social scale, servants often slept in

niche beds in the kitchen and seemed perfectly indifferent to what we should consider great inconvenience and personal discomfort. Prior to the eighteenth century the peasants generally had little or no furniture worth speaking of, save carved marriage chests. From the eighteenth century onward it was not unusual to find four-post bedsteads in their kitchens or the panelled cupboard bedsteads, with doors, such as are often met with in Normandy.

Most of the furniture to be found in the old country houses, of the sort this book treats of, was exceedingly well made. Uniformity of excellence was assured by rigid and rigidly enforced regulations. From the latter part of the sixteenth century to the end of the eighteenth the gilds of cabinet-makers or *huchiers-menuisiers,* as they were called, were bound by strict rules not only in Paris but in the provinces, and these rules were never relaxed. A statute of Henri III, in 1580, regarding the making of furniture decrees "the said works are to be well and duly made, both ornaments, architecture, assemblage, turnery, carving in the French, antique or modern fashion, the joints well and duly observed, fitted with tenons, pins and mortices . . . . the whole of good, sound wood, honest and merchantable, under penalty of ten crowns' fine and the work to be burned in front of the workman's dwelling." Again, we find this statute:—"Let none make aumries to keep clothes, papers, jewellery, plate . . . . save that the feet and cross timbers be of fitting width and thickness."

Such entries occur again and again in the statute books, and keen supervision was exercised over the work of all the gilds. It is interesting to note that the royal furniture makers quartered in the Louvre were not subject to these regulations, and they sometimes took advantage of their exemption to palm off poor workmanship under the disguise of gorgeous decoration in furniture of the regal, pompous sort. Bad wood, badly put together, is not unknown in the authentic cabinets of ebony, tortoiseshell and brass by André Charles Boulle. The ordinary furniture of gentle people stood on its own merits.

The principal articles of sixteenth century cabinet-work were *chests,* of the familiar pattern with lifting lid; *bahuts,* or *hutches,*

as they would have been called in England, close akin to chests in purpose and general shape, but having doors in front and a shallow drawer, or two shallow drawers side by side, below the cupboard portion, which ordinarily stood higher than a chest; *buffets,* of several varieties, but commonly three and an half or four feet high, containing a cupboard; *dressers* or *credences,* having both closed and open bases, but almost invariably a superstructure with cupboard or shelves; *cabinets* or *presses,* which had both cupboard and stand bases, and cupboards in the upper part; *armoires,* or *hanging cupboards,* the equivalents of modern wardrobes; and *bedsteads.*

This may seem a meagre list but, as a matter of fact, each one of the foregoing classes comprised many related species, so that the mobiliary resources of the period were fairly diversified. It is impossible to apply French terminology to the distinctive types, for the utmost confusion of definition prevails amongst the encyclopædists themselves and, in some cases, they are flatly at variance. French writers have followed now one authority, now another, without arriving at any unanimity of usage, and when a piece becomes embarrassing to classify they sometimes merely call it a " meuble " and let it go at that. The best we can do is to recognise that *armoire, dressoir, buffet, bahut,* and several more are most comprehensive terms, some of them, indeed, being occasionally interchangeable.

Bahuts or hutches, and their related types, may be classified by the possession of doors in front and often of shallow drawers below the doors. Apart from these essential features, the bahut might sit flat on the floor, rising to the height of a chest or a little higher, might be raised on feet and have a well-defined base, or might be elevated on legs to the height of a low cabinet with the under space open. It was an highly useful piece of furniture and suited to a variety of purposes. The *buffet* family exhibited various forms. One common type had doors in front and was very like an Italian *credenza;* this form sometimes had shallow drawers either in the base or above the doors. Another form had an open base and, immediately atop the supports, drawers and a superstructure with cupboards; in other words, it was very like a Stuart court cupboard. The dividing line between buffets of

this stamp and certain of the *dressoirs* and *credences* is practically indistinguishable.

The *dressoir* or *credence* might have an open base, with supports holding up a cupboard; it might have a closed cupboard base and a cupboard superstructure; or it might have an open base with legs upholding a table top, and from this, again, other shorter supports bearing up a projecting top in the manner of the Stuart dresser arranged for the display of plate. The significant point of distinction between a *dressoir* and a *credence* was the raised back of the latter, with one or more shelves projecting from it. The number of these steps or shelves, often receding and growing narrower towards the top, according to the old etiquette of France—certainly that of Burgundy—indicated the degree of the owner. Accepted usage prescribed five steps or shelves "for use during meals for queens; four for duchesses and princesses, three for their children and for countesses and *grandes dames;* two for other noble ladies."

Cabinets or presses also shewed different forms. One of the most usual had a cupboard base and a cupboard top, but the superstructure receded by offsets both in front and at the sides. Cabinets of this type might or might not have one tier of shallow drawers in the lower half directly above the cupboard doors. Another form had similar lower and upper divisions but no offset. A third type had tall cupboards in the base and corresponding short cupboards in the top, the division between the two sets being defined by mouldings. A fourth sort consisted of a cupboard resting on a table or stand.

Armoires or hanging cupboards were the direct prototypes of the later wardrobes. They were set on a base, usually with feet, and had full-length doors. There might or might not be one tier of drawers in the base. In some cases the base was higher and contained several tiers of drawers, thus making a piece of furniture resembling the British and American wardrobes or presses of the late seventeenth and early eighteenth centuries.

Bedsteads were imposing structures with high posts and testers. In some cases the posts were slender and supported a carved tester whose fretted frieze took the place of a valance. Towards the end of the sixteenth century the posts became

heavier. Headboards, commonly extending about half way to the tester, were elaborately carved and there was sometimes a carved or moulded balustrade at the foot. Hangings, of course, were deemed indispensable. There were also bedsteads whose woodwork was entirely concealed by the hangings and by fabric strained over the wood. The cupboard bedsteads built in recesses and having carved sliding doors like cupboards are interesting archæologically but were very unsanatory.

The materials of which furniture was chiefly made were oak, walnut and chestnut, although at times other woods were used. During all this period gorgeous textiles were freely employed and towards the end of the century they assumed greater and greater decorative prominence, but the only article of wall furniture affected by them was the bedstead. Gaily painted and block-printed linen cloths were often used in lieu of silks and brocades.

In structure the sixteenth century wall furniture was altogether straightforward, obvious and robust, although in the last-named respect there was little approach to clumsiness or undue ponderosity. The emphasis of contour was thoroughly rectilinear. In the majority of pieces, especially the pieces *à deux corps,* as cabinets, presses and other objects with distinctly defined upper and lower parts were called, projecting mouldings and other lines of division gave a pronounced horizontal aspect and breadth was sought rather than height.

Carving was the chief decorative process employed, but, besides this universal resource, painting, gilding and inlay played a part by no means contemptible in the embellishment of cabinet-work. Painting and gilding were frequently used only partially and for the purpose of giving emphasis or life in connexion with certain portions of carving or moulding. The inlay might be of wood, stone, bone, shell or composition. During this whole period the characteristic Renaissance decorative *motifs* were employed in all the various processes. After the first quarter of the century the lingering traces of Gothic feeling disappeared and thereafter the decoration savoured sometimes of Italian, sometimes of Flemish, influence, but the general result was unmistakable in its provenance. While much of the ornamentation was

exuberant and elaborate, there were also many admirable pieces in which the decoration was extremely reticent and simple.

With the dawn of the seventeenth century we come to a more self-conscious and ambitious spirit in furniture design. Much of the cabinetwork was regarded as proper material for distinctly architectural composition, was especially designed by architects, and faithfully reflected all the contemporary architectural characteristics. In the matter of elaboration, too, there was a marked impetus in many directions and the growing tendency toward sumptuosity reached its climax when Colbert, in 1664, established the *Manufacture Royale des Meubles de la Couronne,* quartered artisans, ébénistes and designers in the Louvre, and gave them constant occupation. The high-water mark of lavish expenditure and lavish production continued till the end of the century. At the same time, we must remember that a vast quantity of far less gorgeous furniture was made, informed with the same spirit of elegant design and of no less decorative merit, but not pretentious in materials nor execution.

Chests, hutches or bahuts, and credences of the high-backed type, with shelves or steps, passed out of fashion, and *commodes, secrétaires* and *bureaux* appeared in increasing number. Otherwise the catalogue of articles in common use remained much the same as in the previous century. The commode was a chest of two, three or more drawers, elevated from the floor on legs and standing about three to three and an half feet high. Less frequently there were doors instead of drawers. The secretary was at first a cabinet with numerous small drawers, set on a table or stand. There might or might not be a falling front or doors. Later in the century it often had a closed cupboard base, while the upper portion had a falling front on which to write when it was let down, very much like the same piece of furniture that came into use in England in the reign of William and Mary. The bureau or writing table was often made to stand against the wall. As a piece of wall furniture it had oftentimes a cabinet of small drawers or pigeonholes at the back and likewise a considerable depth of body for drawers at each side of the knee-hole for the sitter, the drawers extending sometimes almost to the floor.

During the first half of the seventeenth century the Baroque

influence was at its height in France and furniture contours fully displayed all the Baroque characteristics. While the chief structural lines remained straight, there were abundant curves where structure was not involved. There were arched and shaped crestings, shaped panel heads, a multiplicity of pediments, cartouches with bold cabochon fields, rotund swelling mouldings, shaped stretchers for cabinet stands—cabinets on stands came into high favour at this time—spiral-turned legs for the same, spool-turned legs, straight quadrangular tapered legs, colonnette legs with or without arcaded aprons, scroll legs, and all the other peculiarities incident to Baroque decoration.

While the Louis Quatorze style was essentially Baroque, it was Baroque very much tempered and restrained by a strong infusion of Classicism, and this tempering appeared in furniture contours as well as in architecture and fixed decorations.

In addition to the materials used in the sixteenth century, we now find an extended employment of inlay woods as well as tortoiseshell, ivory and metals for mounts and inlay purposes. Lacquer also came into fashion. To the decorative processes previously employed, we must add marqueterie and Boulle work, which latter was an inlay of tortoiseshell, brass and tin, the metal surfaces being sometimes further enhanced by engraving. In the latter half of the century mounts assumed an importance hitherto unknown. In addition to pulls, lock-plates and scutcheons, abundant metal ornaments of cast bronze and brass, chiselled and engraved, were used to embellish much of the more pretentious cabinetwork.

The tables and chairs of the sixteenth and seventeenth centuries closely corresponded in their general character with the contemporary cabinetwork, but there is discernible a steady advance towards comfort, convenience and grace of line. At the same time there is equally observable a tendency toward multiplication of types. In the matter of comfort and grace, so far as chairs and settees were concerned, the high-water mark of perfection was not attained until the eighteenth century, with its manifold elegancies which have never been surpassed. The seventeenth century, however, was pre-eminently a period of establishing conventions, and the conventions thus established in

the use and arrangement of furniture continued potent during the eighteenth century and their influence is still felt. We can go into many a French drawing-room to-day and find the chairs, stools and settees ranged on each side of the fireplace in a manner to suggest perennial readiness for the whole family to engage in a game of "going to Jerusalem." This arrangement, be it noted, is traditional and the tradition seems to have come down from the seventeenth century.

Eighteenth century French modes of furnishing and decoration are so generally familiar that it is unnecessary to enter into extended detail on that score. While admiring eighteenth century manifestations of French decorative art, however, it is important to bear in mind the tremendous influence French conservatism and French respect for tradition have had upon all its phases of development, even during what might seem its most revolutionary periods.

Unfortunately, there is an altogether too prevalent impression that all French furniture is unduly elaborate. The French themselves have done no small disservice to the repute of their furniture by thrusting into great prominence and extensively publishing the conspicuously ornate, "important" pieces of regal aspect, made under direct royal patronage or to the order of very great personages attached to the Court, while really good and representative objects, of the more usual type, they have either ignored or else dismissed with scant consideration. Many of the museums, too, have aided and abetted popular miconception by exhibiting only pieces in the "Grand Manner."

As far as general style went, the regal pieces may be said to have set the fashion, but the furniture made for the lesser nobility and gentry and for the well-to-do bourgeoisie—the furniture made for such houses as are treated of in this volume—was very moderate and restrained in manner. It was well made and well designed, and besides the grace infused into it by taking masterpieces as patterns for adaptation, it had a rare domestic quality that only those who have lived with it can fully appreciate.

NORMANDY AND BRITTANY

HE small manor houses and farmsteads of Normandy and Brittany, and the other domestic buildings whose comparable extent and degree of importance would naturally bring them within the limits of that same general classification, regardless of any other name they may bear, are not only marked by peculiarly strong local characteristics but also exhibit numerous engaging qualities and incidents. To the attention and study of those who are concerned with building at the present day, these commend themselves, both by their inherent charm and by their evidence of sound underlying common sense. The old domestic architecture of Normandy and Brittany, but especially that of Normandy, is a veritable mine of inspiration whence endless *motifs* may be drawn and turned to good account.

Much of the domestic architecture of Normandy and Brittany is a thing not to be labelled and classified as particularly and typically of this or that special period or style. The same, indeed, may be said as well of much of the older domestic architecture of the rest of France, but in Normandy and Brittany we seem to be more forcibly reminded of this fact all the time. In its very essence it is a thing bigger and broader and older than period proprieties and style classifications. It is a thing, a growth, essentially of the people, born of their temperaments and characteristics and of the conditions of local environment they themselves have determined. As such it is a faithful outward expression of their common life and manner of civilisation.

In a way, much of it displays a sort of " homespun " quality. While it defies the nice distinctions and accurate tagging of crystallised styles, of course the modes current elsewhere at various times have left their visible marks, but they have been perceptibly modified in the process of local adaptation to suit the general manner, which is spontaneous and impatient of confinement by arbitrary trammels. In its directness, its sturdy inde-

pendence and virility, and its unconscious expression of local life and intimate conditions, lies not a little of its compelling charm.

However varied in their individual expression the different houses may be, there are certain qualities and features that nearly all of them have in common. For one thing, quite apart from any specific considerations of detail, the Norman and Breton houses in general are distinctly more northern and less Latin in character than houses in most other parts of France. They indicate a northern conception and outlook upon life. Their frequent isolation from any near neighbours is in contrast with Latin preference for closely organised communities. Their connexion with and, to some extent, their dependence upon the natural environment is often closer and more spontaneous than we find is the case where the Latin element predominates. The Norman house is very apt to look as though it had naturally grown from its surroundings; the Latin house usually looks as though it had been set down upon its site with carefully calculated intent.

Again, one cannot help being struck, especially in Normandy, with a strain of resemblances to the older domestic architecture of the south of England. This, of course, is quite natural when we remember that the earlier architecture of England, from the eleventh century onward, was virtually a direct transplanting from Normandy and that the closest bonds of connexion were maintained over a long period, but it is illuminating and pleasant to trace the subsequent growth of the parent stock on its native soil.

A feature so common that it is really characteristic of Normandy is the enclosure or garth that frequently separates farmsteads and manor houses from the outside world. It consists of a bank or dyke, on top of which trees are planted in a close row. Tall, with branches lopped off to a great height and their tops alone crowned with leafage, they form an effectual palisade as well as a wind-break and add a strikingly individual note to the countryside. Oftentimes there is a thick hedge growth on top of the dyke between the tree trunks, so that a well-nigh impenetrable barrier is formed.

Inside this barrier are set the farmhouse, the barns, stables

and other dependencies, all arranged in a group the plan of which is dictated by convenience and utility. Farmsteads and small manors alike habitually, with few exceptions, follow this group system, and the entire group rather than merely the dwelling house should be considered as the unit we have to deal with. Ordinarily the arrangement of the group is fortuitous; that is to say, no one generally accepted scheme is adhered to, but in each individual case it is determined by exposure, personal preference and the way the land lies.

In a limestone country, as we should naturally expect to find it the case, the walls of the houses and their dependent buildings are in great measure built of limestone. Rubble predominates but there is also not a little carefully dressed ashlar work to be seen, the two often occurring in conjunction. Brick, likewise, is employed to an appreciable extent and not seldom in combination with limestone, either rubble or ashlar. The chequer-work walls, composed of limestone ashlar with brick or with limestone rubble, is characteristic of Normandy and is frequently used with striking effect.

Half-timber construction, too, though not unknown in other parts of northern France, is peculiarly characteristic of Normandy. The Norman half-timber method of building was the direct progenitor of the English " black and white " work. The construction with heavy oak timbers is thoroughly substantial, and houses built in this manner, dating some of them from the fifteenth century, are as staunch now as when they were first erected in spite of the warping and twisting of the timbers. Between the timbers the nogging is of brick or of stucco and the brick nogging displays many engaging diversities of pattern.

Walls whose surfaces are wholly stuccoed are to be found in a number of cases, but they are of such usual occurrence elsewhere too that they cannot be considered as individual marks of Norman domestic architecture.

Norman roofs are generally of tile, slate or thatch. The tiles commonly employed are thin, flat, of small dimensions, and display considerable irregularity from being a little warped in the firing. In colour they are a soft orange red, and in both colour and texture they impart a particularly pleasing quality to the roofs

on which they are used. The slates are small, thin and black, or almost black in colour, and from the combination of these qualities and the way they are hung the slate roofs often have an appearance of incisive crispness. Well-laid thatch is used for the roofs of many cottages and barns and is sometimes seen as the covering for all the buildings in an entire farm group.

In Brittany a good many of the buildings are constructed of the native granite, and, owing partly to the intractability of the material, partly to the racial relationship of the people, it is often possible to trace similarities to the domestic architecture of Cornwall.

MANOIR TORDOUET. The Manoir Tordouet (Plates 2–6) lies in the deep country, not many miles from Lisieux. Dating from early in the fifteenth century, it is a building of modest size, though possessing distinguished mien, and it evidently once housed people of rank and consequence. As a dwelling of the better sort, typical of its period, it is a source of no small interest, while as an example of the use of a diversity of native materials it is exceptionally good.

The walls of the ground floor, almost massive enough in structure for a fortress, are built of brick, limestone and flint rubble, and limestone (Plates 2 and 3) ashlar. At the western end of the structure, where the rubble and ashlar are laid chequerwise, the broad bands of carefully squared limestone (Plate 2) not only serve a decorative purpose and impart a pleasantly contrasted texture, but also afford a thoroughly substantial bond. This chequerwise masonry of ashlar and rubble, or of limestone ashlar and brick, of which we shall see other examples, it will be recalled, has its counterpart in southern English work that is frequently to be met with.

The upper storey, of half-timber construction, is not uniform in appearance all the way round. On the north side (Plate 2) of the house, the spaces between the heavy oak studs and rails are plastered or stuccoed; on the south side (Plate 5) the spaces between the timbers are filled with brick nogging, the bricks laid horizontally in the lower range of panels, where saltire braces are used, and herringbone-wise in the long upper panels where all the timbering is vertical. The faces of many of the

timbers are boldly carved and moulded with Gothic mouldings, and the face of the overhang is likewise richly moulded, while moulded frames surround the windows. The ancient glazing is gone, but the present casements seemingly date from the seventeenth century.

What is now the main doorway is evidently a work of later contrivance and cutting, the older doorway, with its round Norman arch, being now bricked up but still visible beside the present entrance. How thick the walls are may be seen through the open doorway. Mellow, orange-coloured tiles, of moderately uneven surface and softened by a growth of dark grey-green lichens, cover the high-pitched roof, whose contour is especially pleasing.

The rooms within are not numerous, but most of them are of generous size and fairly lofty. Amongst them is a chapel, which was a customary accompaniment of houses belonging to people of rank. Sometimes the chapel was contained within the house itself, as in this case; again, it might be either a separate structure, as at the old manor near Bernay, or else occupy a part of the outbuildings, as at Courtonne-le-Meudrac, where it forms a portion of the coach-house block.

Downstairs the floors are of red bricks or quarry tiles in some rooms, in others of stone. All the construction is staunch and massive and the steps of the winding stair are solid blocks of oak. In the great hall, which now does duty as the farmer's kitchen, the fireplace detail is characterised by simplicity and vigour, but, at the same time, it displays considerable refinement. On the hearth, where once the great folk of the neighbourhood had warmed their toes, there are now rows of little *sabots,* left just where the farmer's children shuffle them off. Everywhere, inside and out, is squalour and shabbiness, but the rare distinction and charm abiding in the old manor cannot be obscured.

FARMHOUSE NEAR LISIEUX. Only a few miles away from Lisieux, the provincial town of Calvados, stands an eighteenth century house (Plates 7 and 8) of the type belonging to the prosperous rural bourgeoisie. In size and mien it is less impressive than even a small *gentilhommière,* but it embodies so much of suggestive value that it well deserves to be included amongst the dwellings of obviously greater moment.

It was built at a time when the Classic influence was everywhere predominant, but the manner of its local interpretation is so highly individual and so unusual that it carries a very real measure of freshness. The composition of the house is exceedingly simple and unpretentious—a main central block, flanked by two lower wings projecting laterally—but a very lively interest is conveyed by the way in which the materials are used. A great deal of effect has been got out of ordinary resources well managed in the matter of contrasts of colour and texture without putting any dependence on finely wrought or elaborate detail.

The frieze, for example, is wholly devoid of any sort of carved or moulded detail. Beneath it there is only an inconspicuous moulding, while the dentil course and mouldings above are equally unobtrusive. In short, it depends for its character and lively emphasis altogether upon a succession of what, for lack of a better name, we may term *triglyphs* of light stone, although they are merely flat surfaces without projection or depression of any kind, alternating with brick *metopes,* which are flush with the so-called triglyphs. The quoins and lintols of limestone are carried out with the same insistently flat treatment. The fashion of the brick-faced and round-arched dormers that pierce the red-tiled roof is exceptional and not without interest.

COURTONNE-LE-MEUDRAC. The Château of Courtonne-le-Meudrac (Plates 9–17) is a larger and more formally conceived place than most of the *gentilhommières,* farmsteads, manors or establishments of similar character treated in this volume, by whatever name they may be designated in their own neighbourhoods. Nevertheless, it so fully embodies a number of the representative domestic traditions of Normandy that it merits consideration equally with the other subjects, which, indeed, it helps to elucidate.

The blending and combination of influences manifest in the outward form of Courtonne-le-Meudrac indicate the gradual transition that took place from the old ideals of the early Renaissance to the more academic expression of the seventeenth century, when method in planning was sandpapered to a degree of elegance, suavity and punctiliously adjusted balance previously unattempted. Notwithstanding the marvellous growth and

broadening of architectural conceptions throughout France during the sixteenth century, many of the old Gothic traditions hung on with extraordinary persistency. Oftentimes the body, and the plan upon which the body was built, were fundamentally Gothic, while the habiliments of decorative detail and the superficial manner of expression were altogether drawn from Renaissance sources. Many of those responsible for the building of the period were quite content if composition, still largely Gothic in principle, was disguised with a veneer of detail in accord with the newer fashion. By the seventeenth century, however, French architects had assimilated not only the vocabulary of Renaissance ornament but also the principles of composition and plan. Symmetry was understood and practised in a manner the architects of previous centuries had not dreamed of. The "Grand Manner" had been born.

In the arrangement of its buildings Courtonne-le-Meudrac clearly reflects the working of the new influence both in the matter of symmetry, as a dominating force in grouping, and also in the matter of scale as a factor contributory to imposing effect. Not a little of its distinction depends upon the stately forecourt and the disposition of the chief items of the group about it. The far side of the hollow square is occupied by the north front of the master's dwelling, while on the east and west sides are the blocks (Plates 9, 10 and 11) of stable and coach-house buildings. The fourth side of the forecourt is defined by a low wall and a moat, the driveway crossing the moat on axis with the main door of the master's dwelling and then dividing so as to pass directly in front of the east and west stable blocks, leaving a broad rectangular *tapis vert* covering the whole central space. The flower plot immediately in front of the house is a later addition to the plan.

The dwelling and the stable blocks give the chief emphasis to the composition; the other buildings in the group are more or less subsidiary incidents—the garden house at one side of the geometrically laid out garden, where flowers and standard fruit trees border the large plots given over to vegetables; the *colombier* or dove-cote to the south of the house; and the groups of cow-byres, sheepfolds, pig-styes and storage barns, as well as farm labourer's dwellings, ranged about a quadrangle to the east or

back of the eastern stable block. Simplicity, straightforwardness and dignity characterise the composition throughout. Not only does it possess these qualities that appeal to the æsthetic sense, but it is also exceedingly convenient and conducive to the orderly working of the estate.

The design of the house shews the effect of the new ideas that had come into vogue toward the beginning of the seventeenth century by the added height and importance of the first storey, while the ground floor is somewhat subservient to it in character. The ancient traditions, however, remain visible in the wall treatment, the high-pitched roofs, the many chimney-stacks of decorative quality, and the flanking, tower-like projections of the north front. The texture of the roof, too, with its small orange-coloured tiles, is strongly suggestive of the old order. Old usage, peculiarly characteristic of Normandy, although it occurs elsewhere in France as well, is to be seen in the walls, where the brick field is relieved and bounded by limestone quoins and the banded verticals. These bandings not only serve the purposes of ornament and appropriate emphasis, but they act as structural bonds also. They are more elaborated on the body of the house than elsewhere, in accordance with its major importance; on the stables the dressed stonework appears only at the corners, as a moulded course defining the frieze, and as a framing for the three arched doorways at the centre of each front; for the garden house it is used only for the corners and for surrounding the door and windows.

The *colombier* (Plate 15) shews another pleasant variation of mingled brick and stone masonry, the traditional chequerwork already alluded to, so often found in Normandy and the south of England. Like the stables and coach-houses, the *colombier* is a purely utilitarian feature of the group, the symbol of the estate's manorial rank and the feudal privilege of the owner to maintain "birds of prey," for as such pigeons were regarded by the peasantry, who had no love for them except when they were safely confined under the top crust of a pasty. Notwithstanding its wholly utilitarian function, the *colombier* is made a significant object of architectural treatment and, in not a few instances, it also plays a conspicuous rôle in the total composition.

Reference has hitherto been made to the presence of a chapel

as almost invariably concomitant to the dwelling of a person of rank. It has been pointed out, too, that the chapel might be within the house itself, might be a separate structure, or might be incorporated in one of the dependent buildings of the group. At Courtonne-le-Meudrac the chapel occupies the near end of the coach-house (Plate 10) and there is no outward indication of its being there. At the old manor near Bernay, although an independent building, it was in close proximity to the stables. This frequent connexion between the chapel and the stable, or some one of the dependencies nearly allied to it, calls to mind the story told of a Church of England parson and a Roman priest who lived in the same village. They were fast friends and each had the greatest regard for the other. If there was any festivity or function going on in the parish hall of the Church of England, Father M—— was sure to be invited and always went. If there was any special occasion going on amongst Father M——'s flock, Doctor H——, the Church of England parson, always accepted the invitation to attend. One day, after Doctor H—— had been to an anniversary gathering in the Roman schoolhouse, he was complimenting Father M—— on the success of the affair, but added, "There's only one thing, Father, that I didn't enjoy. Your people *do* smell so of the stable." "Well, my dear Doctor," replied Father M——, "our Lord was born in a stable and the smell always stuck to His true people." The French people who placed their domestic chapels near the stables evidently had somewhat of Father M——'s point of view. Seventeenth century French people were not generally troubled with delicate noses. At any rate, chapels so placed were convenient for the serving people and were used by them as well as by their masters.

It is especially fortunate that the old glazing divisions in the windows (Plate 14) have been retained at Courtonne-le-Meudrac so that the character of the building has not been marred. All too often the modern generation, bent upon what they deem "improvement," shew scant respect for such details and ruthlessly put in big, new panes along with the plague of "tin" verandahs, clanging sheet-iron shutters, pinchbeck, stringy curtains and the various other horrors with which they are wont to ruin the aspect of many an house that had every advantage to

make it comely and would have been a veritable gem had it not been for sundry such encumbrances of recent date.

OLD MANOR HOUSE, NEAR BERNAY. In view of the sort of mutilation just mentioned, a needless and stupid mutilation that so many fine old French houses have suffered at the hands of people who ought to know better, it is refreshing to find an house (Plates 18–21) that has been let alone, although one cannot help regretting that it has fallen into such a sorry state of disrepair.

The brick and half-timber tradition, for which Normandy is so justly famed, is happily exemplified in the buildings of this old manor near Bernay, in the department of Eure, a group dating from the sixteenth century or, possibly, a little earlier. The all brick portions at the ends of the south front (Plate 18) carry the suggestion that they may be later alterations. About the date of the rest of the half-timbered front, with its brick and plaster nogging, there can be no question, although the windows and glazing have undergone some changes. The sharply pitched roof, pierced by its one central massive chimney-stack of brick, is covered with small orange-coloured tiles of the type commonly to be found all over the north of France.

The stables and barn, a long building (Plate 19) of low, half-timbered walls and steep thatched roof broken by long, funnel-like dormers, is thoroughly representative of a large class of Norman farm buildings. Along the ridges of just such thatched roofs, whether of barns or of cottages, the Norman peasants are wont to plant iris, so that in the spring it is a common thing to see the crests of the roofs bursting forth in a riot of coloured bloom.

The octagonal *colombier* (Plate 21), with fruit trees espaliered against each face of its walls, at once stamps the group as being of manorial rank and privilege. Its walls, like those of the little chapel across the pond, are banded with courses of limestone ashlar, which is also used for quoins, the field of the wall being of limestone rubble in the spaces between the ashlar bandings. Small red tiles cover the roof.

The chapel, with a semi-octagon apse (Plates 19 and 20), also has limestone rubble walls banded with limestone ashlar in the wonted Norman manner, except on the west front, where the panels between the limestone ashlar bands are of brick. Little,

thin orange-red tiles are used on this roof also. The way in which the different materials are combined is thoroughly engaging and, indeed, quite noteworthy in so small a building. Altogether, it is really a fascinating bit of ecclesiastical architecture.

MANOIR JESTIN, NEAR BREST. The Manoir Jestin (Plates 22–26), near Brest, is especially worthy of note for three things—the arrangement of the forecourt or entrance courtyard, the semicircular stable and coach-house buildings surrounding one half of this courtyard and forming part of the enclosure, and, third, the great walled garden extending in an oblong rectangle on the far side of the house.

The house (Plates 25 and 26), which in its present form is of much later date than the semicircular stable buildings (Plates 23 and 24) and other dependencies, has the stuccoed walls that seem to have been in high favour in the late eighteenth century. The rest of the buildings exhibit walls partly stuccoed, partly of grey granite. Whatever points of excellence the house may disclose—and it is distinctly good in design—one cannot help feeling that the stable and coach-house arcade is a creation of greater interest and vitality.

The plan of the group (Plate 22), here very plainly defined by the bounding walls, an elongated oblong with one semicircular end, not only represents a striking and unusual conception but likewise commends itself for its convenience and the way in which the house entrance and what might be called the service entrance have been managed. The garden plan has already been discussed in connexion with garden design.

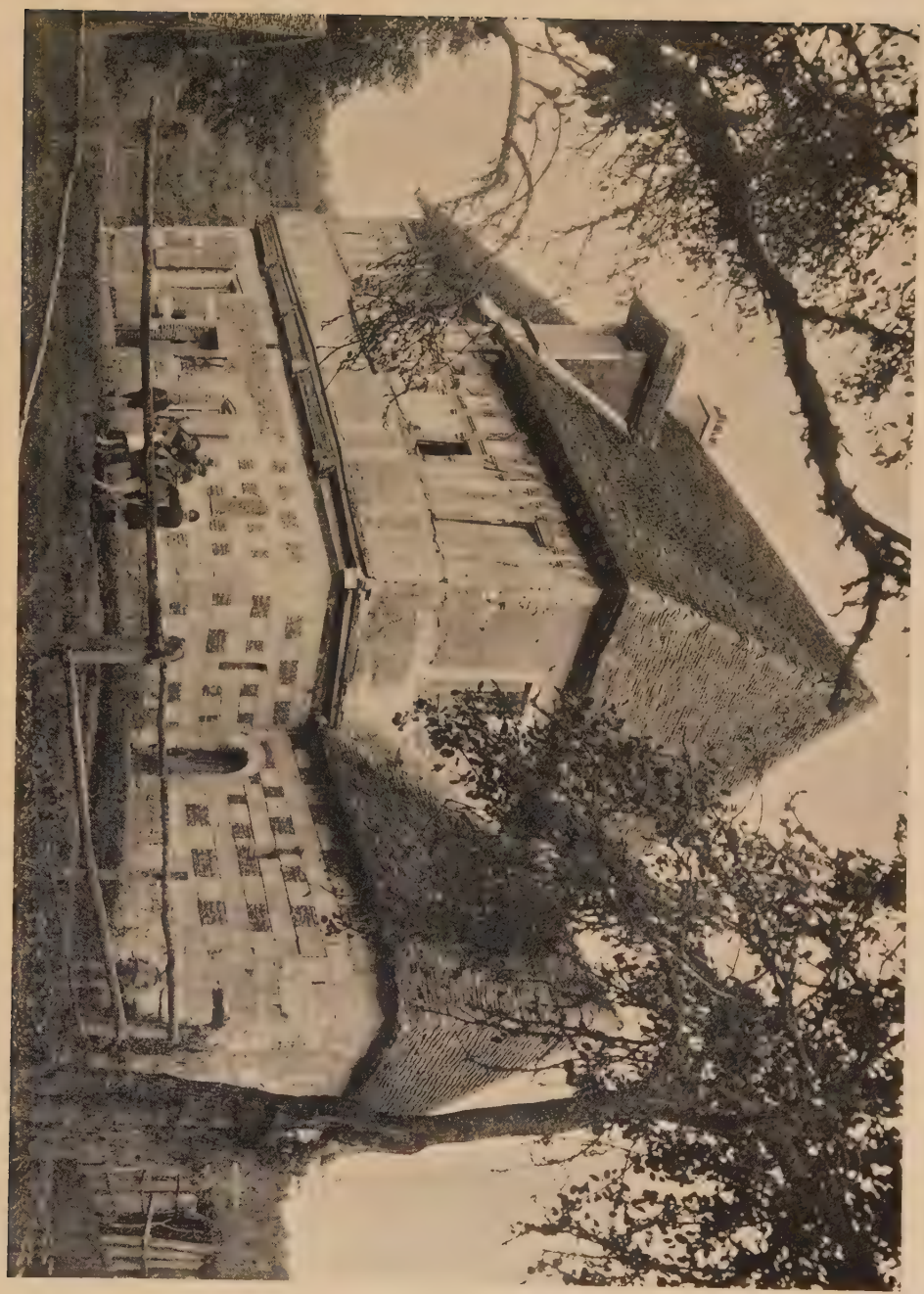


PLATE 2. NORTH FRONT—MANOIR TORDOUET, NEAR LISIEUX, CALVADOS

PLATE 3. DETAIL, NORTHEAST CORNER—MANOIR TORDOUET, NEAR LISIEUX, CALVADOS

PLATE 4. DETAIL OF NORTH FRONT—MANOIR TORDOUET, NEAR LISIEUX, CALVADOS

PLATE 5. SOUTH FRONT—MANOIR TORDOUET, NEAR LISIEUX, CALVADOS

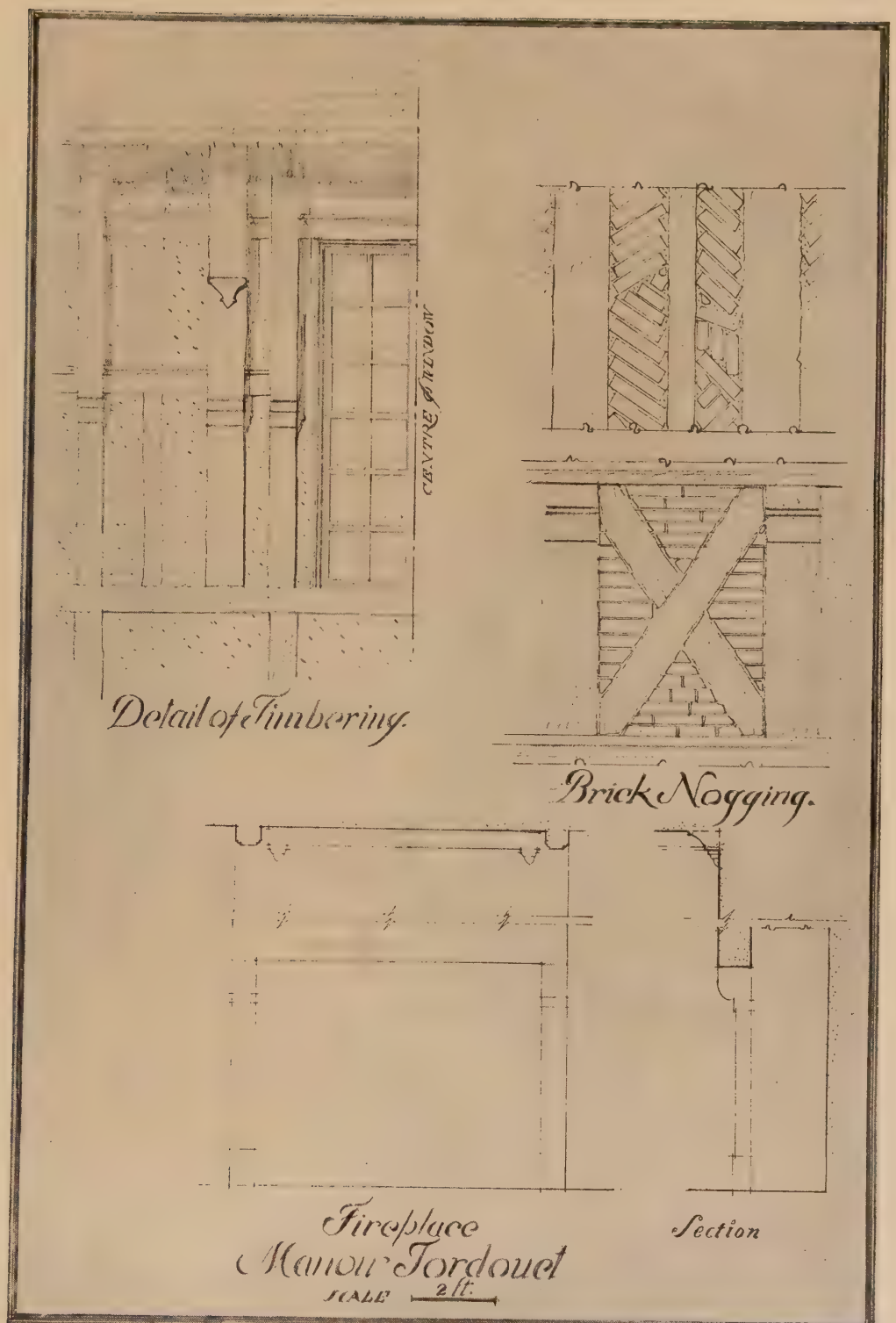


PLATE 6. DRAWN DETAILS—MANOIR TORDOUET, NEAR LISIEUX, CALVADOS

PLATE 7. DETAIL OF ENTRANCE—FARMHOUSE NEAR LISIEUX, CALVADOS

PLATE 8. ROAD FRONT—FARMHOUSE NEAR LISIEUX, CALVADOS

PLATE 9. FORECOURT—CHÂTEAU COURTONNE-LE-MEUDRAC, CALVADOS

PLATE 10. NORTH STABLES AND CHAPEL—CHÂTEAU COURTONNE-LE-MEUDRAC, CALVADOS

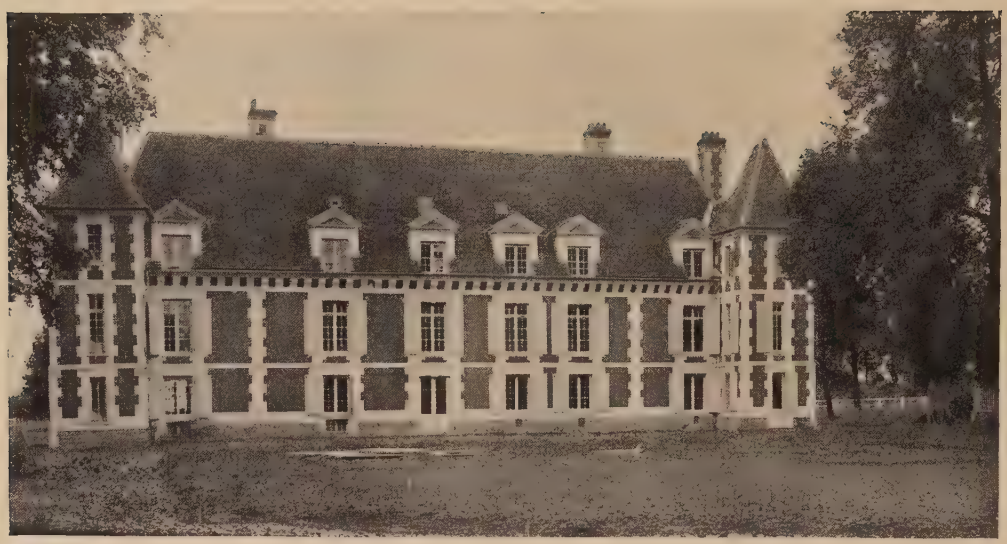


PLATE 11. NORTH FRONT—CHÂTEAU COURTONNE-LE-MEUDRAC, CALVADOS

PLATE 12. SOUTH FRONT—CHÂTEAU COURTONNE-LE-MEUDRAC, CALVADOS

PLATE 13. NORTHWEST TOWER—CHÂTEAU COURTONNE-LE-MEUDRAC
CALVADOS

PLATE 14. DOORWAY AND WINDOW DETAIL
CHÂTEAU COURTONNE-LE-MEUDRAC, CALVADOS

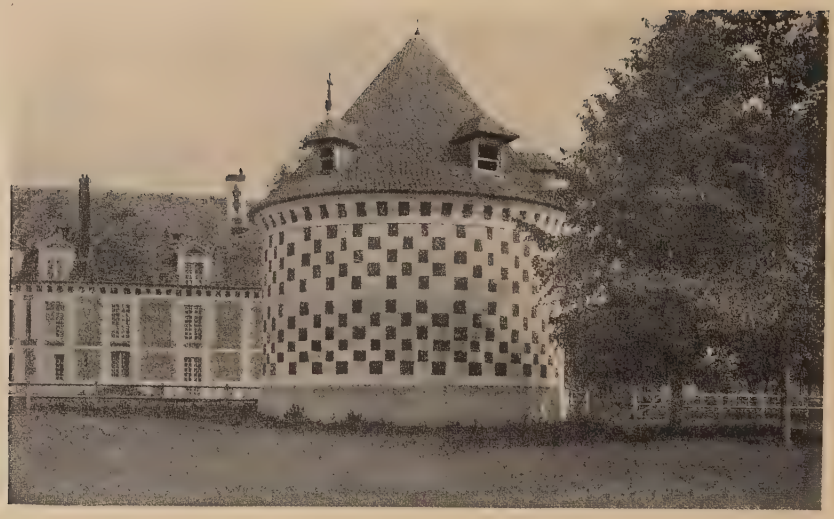


PLATE 15. COLOMBIER—CHÂTEAU COURTONNE-LE-MEUDRAC, CALVADOS

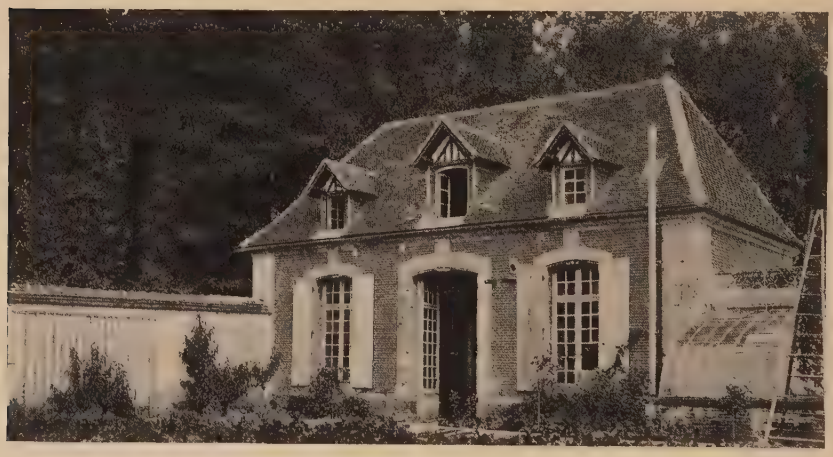


PLATE 16. GARDEN HOUSE—CHÂTEAU COURTONNE-LE-MEUDRAC, CALVADOS

PLATE 17. BACK OF STABLES—CHÂTEAU COURTONNE-LE-MEUDRAC, CALVADOS

PLATE 18. SOUTH FRONT—OLD MANOR HOUSE, NEAR BERNAY, EURE

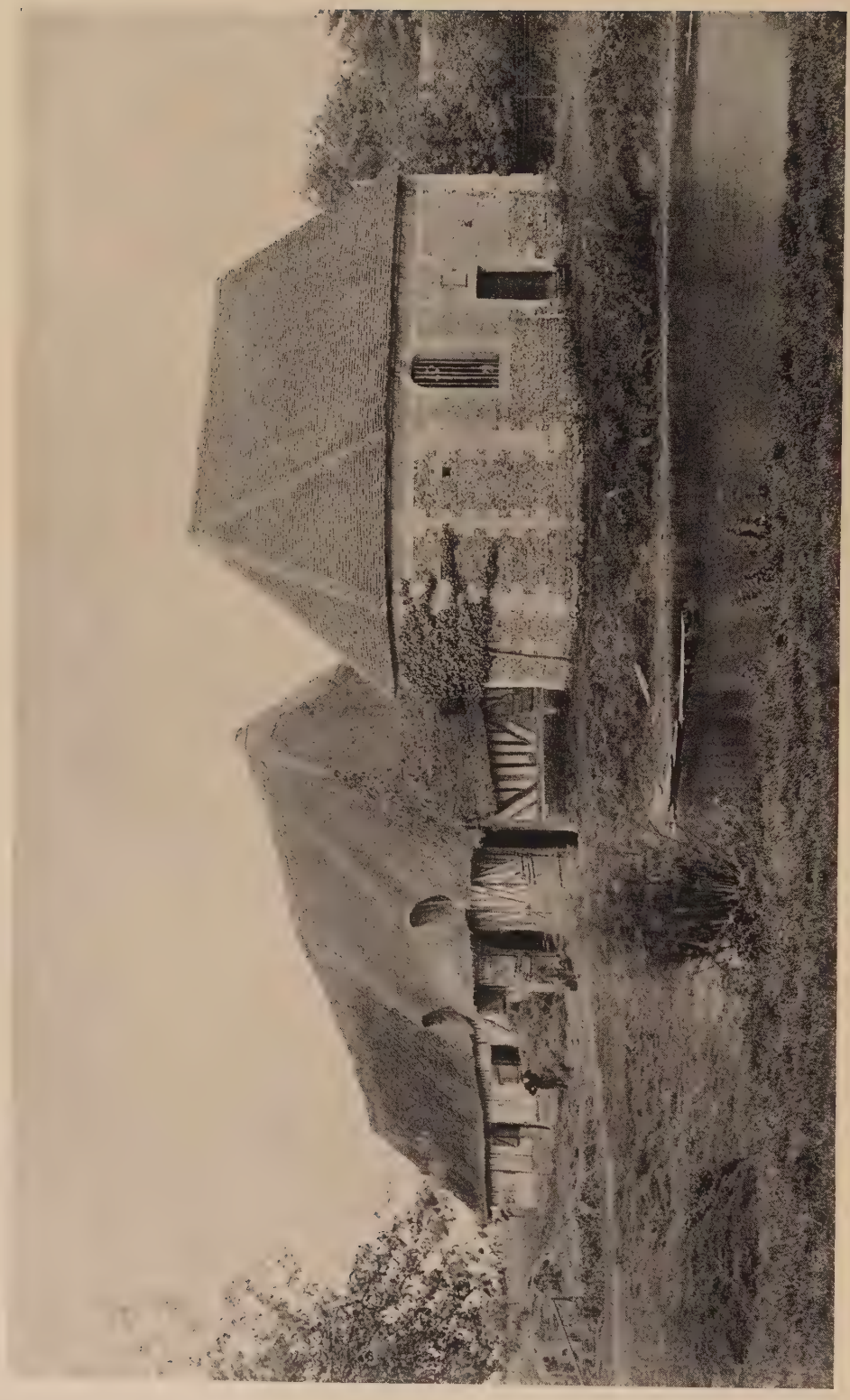


PLATE 19. CHAPEL AND STABLES—OLD MANOR HOUSE, NEAR BERNAY, EURE

PLATE 20. THE CHAPEL

PLATE 21. THE COLOMBIER

OLD MANOR HOUSE NEAR BERNAY, EURE

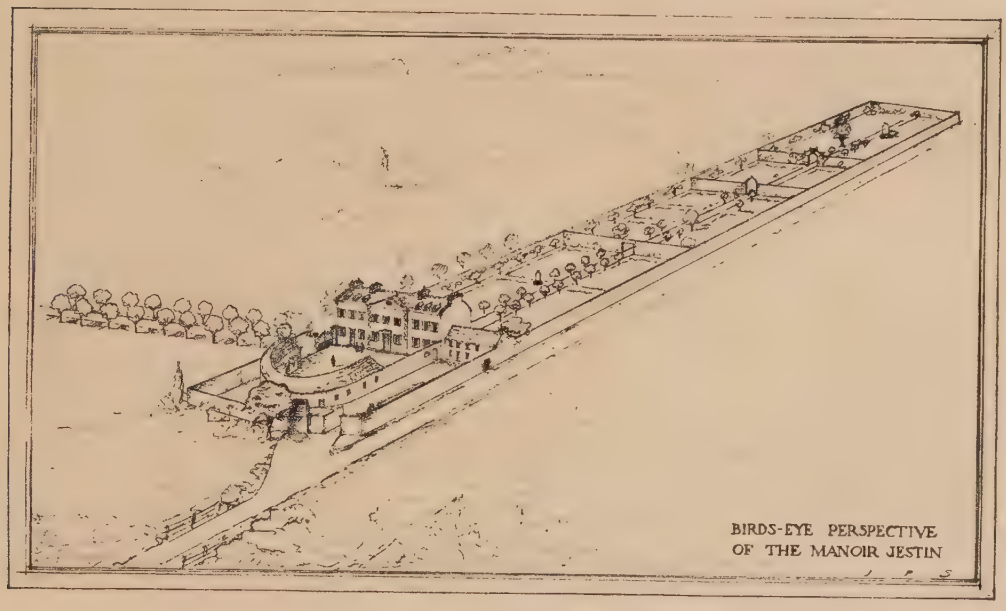


PLATE 22. PERSPECTIVE PLOT PLAN—MANOIR JESTIN, NEAR BREST, FINISTERRE

PLATE 23. THE ENTRANCES—MANOIR JESTIN, NEAR BREST, FINISTERRE

PLATE 24. SEMICIRCULAR STABLE COURT—MANOIR JESTIN, NEAR BREST, FINISTERRE

PLATE 25. COURTYARD FRONT—MANOIR JESTIN, NEAR BREST, FINISTERRE

PLATE 26. GARDEN FRONT—MANOIR JESTIN, NEAR BREST, FINISTERRE

PICARDY

LIKE Normandy, Picardy is a region where the blood of the people is deeply tinctured by a strong Nordic strain and, consequently, Picardy is less Latin in many of its characteristics than a number of the other parts of France. For one thing, evidence of non-Latin blood and inherited tendencies appears in the frequency with which we find isolated farmsteads and manors, quite removed from the near neighbourhood of any village or hamlet.

The country, fertile and well wooded, is for the most part rolling and pleasantly diversified with little valleys and streams. Its picturesque qualities are abundantly echoed in the architecture and settings of the houses and farms which one comes upon at every turn.

Picardy has played a conspicuous part in history from the earliest times. Lying on the main line of communication between England and Rome, it was constantly traversed by the Roman legions during the Roman occupancy of Britain. Thence onward, during the Middle Ages and long afterward, its roads echoed to the tread of armed hosts passing to and fro, and when they were not *en route* to some other point of action they were as like as not to be fighting on the fields of Picardy itself. Within its boundaries we find the battlefield of Crécy, where the Black Prince won his spurs and, incidentally, the "three feathers" still borne by the Prince of Wales; within Picardy, too, lies the battlefield of Agincourt. Belgium has been called the cockpit of Europe, but with scarcely less propriety the term could be extended to Picardy as well. The Picards themselves, a brave and hardy people, gave the name of their country to a weapon in the use of which they excelled—the *picardus* or pike. Thanks to the often disturbed condition of the region and to the hardihood of the people, who were not disposed to submit tamely to pillage and violence, there are numbers of fortified farmsteads, a characteristic feature of Picardy to which allusions have already been made in Chapter I.

In the use of building materials Picardy displays not only an engaging diversity but also ingenuity oftentimes in their combination. The native limestone, both in the form of rubble and ashlar, is naturally much in evidence. But besides stone, we frequently find brick of a deep-red colour. Not a few farmsteads and manor houses are built wholly of brick, as, for instance, the Ferme de la Haie, at Nesle (Plates 51–59), or La Grande Maison, at Bazinghen (Plates 70 and 71). Again, we meet with brick used in combination with stone, as in the buildings of the Ferme du Manoir, at Hesdigneul (Plates 40–50), or at La Cugnie (Plates 77–89), near Isques, where, in the south wall (Plate 83), brick and stone are variously mingled together, apparently at random, with a very fascinating texture as the result. Many of the brick details, at such places as La Cugnie (Plate 86), La Ferme du Rieu (Plate 66), at Hesdin l'Abbé, or the Ferme de la Haie (Plate 58), at Nesle, are full of interest and deserve close study. Stucco is used as a wall covering to some extent, but, so far as most of the older houses are concerned, Picardy cannot be considered as pre-eminently a stucco country.

The roofs are ordinarily covered either with slates or with tiles. The slates are thin, small and black, and their thinness is conducive to both suavity and crispness of aspect. Tiles are almost always the thin, flat, orange-red sort, a little uneven from being warped in the firing, put on the roofs just as they came from the kilns without any of the absurd culling and selection to which tiles are so often subjected nowadays—a process that makes " seconds " far more desirable than those which bear the stamp of " first-class " approval. Old Picardy tiled roofs, consequently, have a sympathetic quality and a delightfully mellow texture that is wholly lost when " improving " owners replace the old covering with big, hard-lined, mathematically regular new tiles—a misfortune that has occurred in a number of instances. Before finishing the book the reader, if not already wearied on that score, will probably be sick and tired of our constant allusions to the quality of the old tiles, but we feel justified in making this emphasis because no single feature can more radically affect the whole *ensemble* of any building than the character of the roof.

THE CHÂTEAU D'ODRE, MAQUINGHEN. Although the Château d'Odre (Plates 27–38), at Maquinghen, is the centre of a great agricultural estate with which are closely connected all the manorial farming activities, the dwelling itself is slightly removed from the immediate barnyard environment and exhibits an aspect of truly seigneurial dignity. The composition has been carefully studied and all the architectural amenities and subtle graces, with which seventeenth and eighteenth century French architects were thoroughly conversant, have found appropriate place in the *ensemble*. Bearing in mind the fact that the structure, as we now see it, is the result of several successive stages of building, extending from the late seventeenth century to well past the middle of the eighteenth, the château presents an appearance of remarkable unity.

It is built of the native limestone of the region and is roofed with thin black slates. All the exterior woodwork of doors, shutters and glazing bars is painted white. While a building of this sort might well lend itself to all manner of elaborate embellishments in the external setting, everything has been kept so simple in the surroundings that it conveys no impression of pretentiousness or of being in the least out of keeping with the rustic quality of the neighbourhood. So far as the garden arrangements are concerned, there is convincing form and satisfying coherence but no effort at laboured formality. The forecourt is without other adornment than the panelled gate piers (Plates 28 and 35) and the wrought-iron overthrow bearing the heraldic supporters, armorial achievements and coronet of the owner, while the little garden below the south front is naught but a grass-plot bounded by gravelled paths, with four little stone garden houses (Plates 27 and 38) at the corners. Fruit trees are espaliered against the walls with domestic intimacy, and the only suggestions of courtly accent to be descried in the setting are the long avenue of approach to the gates and the pool (Plate 36) with the quadrant flight of stone steps descending from the terrace to its upper end.

The roof contours, from whatever point of view one looks at them, are particularly engaging and merit close examination. The conceit of the rounded valleys, where the wings projecting from the north front join the main roof, is an agreeable bit of

adroitly executed design, and the same may be said of the window and door (Plates 32 and 33) immediately underneath, both of which are approximately quadrants on plan. The roofs of the four little garden houses, too, display an exceptionally pleasing form and well exemplify what telling decorative effects can be arrived at by a little skillful manipulation of line. In this sort of thing, the seventeenth and eighteenth century French architects were past masters and their performances, with both slates and tiles, deserve more attention than they ordinarily get. Fortunately, the original glazing (Plates 34 and 37) has escaped the fate that has so often befallen it in houses of like date. Being intact, it has not only enabled the Château d'Odre to retain its pristine aspect, but it also affords a subject of study in itself that will repay close scrutiny.

La Ferme du Manoir, Hesdigneul. The Ferme du Manoir, at Hesdigneul (Plates 40–50) is one of those fortified farmsteads so characteristic of Picardy, especially of the district lying between Boulogne and Montreuil. In its present form, the manor farmhouse dates in great measure from the seventeenth century, although the round towers at the corners point to the fashion of a far earlier date.

It is more than merely a dwelling for peasant farmers; it was once a seat of the lord of the manor, a distinguished person of importance in the neighbourhood, the Marquess of Hesdigneul. This fact accounts for a measure of urbanity in the buildings, not to be expected nor found in the habitations of hinds. The architectural amenities, however, are of the simplest kind and the thoroughly agricultural character of this *gentilhommière* or gentleman's farmhouse is not for a moment subordinated to any taste for ostentation. In the arrangement and expression of the whole group the ends of utility are dominant; considerations of pretentious display have no place. Every feature of the composition is perfectly straightforward and directly contributes to the main purpose in view—the administration of farm activities concentrated about the abode of the feudal lord. That is why the composition achieves style and convincing force, and that is one reason why it merits study as a source of possible adaptations.

The master's quarters—a dwelling of very limited extent, only one room deep from front to back and virtually all of it on the ground floor—faces south and constitutes the southern member of the group (Plates 40, 41 and 47) between the flanking angle towers at the southwestern and southeastern corners of the quadrangle. The western member, terminating in another circular tower (Plate 46) with conical tiled roof, contains storerooms nearest the dwelling and, farther on, coach-house and stables all under the roof of one continuous building. Beyond the opening into the great quadrangle court or farmyard, the barns, once flanking the seigneurial chapel as a central feature which is now converted to storage purposes, form the northern boundary (Plate 41) of the enclosure. An opening on the east, corresponding to the opening on the west, gives access to the fields and adjacent pastures. The rest of the east side is shut in by the east wing of the main group—nearest the master's dwelling are the kitchens and sculleries, then come the dairy, the cowbyre, the sheepfold and the pig-styes, poultry quarters tucked in between, and last of all the circular tower (Plate 50) that serves as a *colombier*. The northwestern tower is also a dove-cote.

Stone paving about fifteen feet wide (Plates 40 and 41) extends along the west, south and east sides of the lesser quadrangle. The rest of the central expanse is sunk several feet below the paved level and devoted to manure storage, incidentally furnishing perennial entertainment to the numerous swine and fowls. With the dung pile directly under the windows of the house, almost under the noble owner's very nose, it is easy to understand the rural Frenchman's aversion to ventilation in his sleeping rooms.

In the long lee of the east wing is the *potager* (Plates 41 and 49). Fruit trees are espaliered against the house wall and standard pear trees, closely pruned, are set along the bounding paths, while the plots are devoted jointly to vegetables and flowers.

The use of the materials is thoroughly naïve. The northwest and southwest towers (Plate 46) are built of the native limestone, as is also the outer wall of the west wing between them; the south wall (Plates 47 and 48) is likewise of stone up to

within a few feet of the eastern end, where there is a sudden change to dark-red brick, the brick continuing for the south-eastern tower, the outside wall (Plate 49) of the east wing and the northeastern tower. Within the lesser quadrangle only the wall of the master's dwelling (Plate 54) is of stone, the fronts of the east and west wings being of brick. The coating of white-wash supplies the note of conformity. While mentioning the brickwork, it is worth while to mark the skewed bricks in one of the dormer heads (Plate 43) of the south front, a detail repeated at several other points. The retaining wall of the terrace (Plate 48) along the south front is of stone with a brick coping. Save for the fruit trees espaliered against the house wall, this little terrace is altogether devoted to flowers and furnishes an engaging incident of the composition. The roofs are of red tiles and some of the original roofing may still be seen on the towers and in one or two other places. It was composed of small, thin oblongs and was vastly more agreeable in colour, texture and scale than is the more recent covering that replaced it.

The Ferme du Manoir is exceedingly simple, but on close acquaintance it discovers so many unexpected and fascinating details that it will bear minute study. It has pre-eminently the quality of wearing well.

La Ferme de la Haie, Nesle (Neuchâtel). Of all the fortified farmsteads of Picardy none possesses greater distinction, none exerts a more compelling appeal, than the Ferme de la Haie (Plates 51–59) at Nesle, near Neuchâtel. In point of composition and the use of materials it would be hard to find any comparable structure in all of northern France more worthy of regard.

Fortunately the exterior has never been tampered with by prosperous owners who had a mind to make it a place of residence, and it has therefore escaped the manifold curse of modernised glazing, sheet-iron shutters with slat-ventilated tops, "tin" verandahs and all the other abominations in which twentieth century Frenchmen seem so much to delight, to the great detriment of the exterior aspect of their abodes. So far as the interior is concerned, there have been deplorable mutilations, so that the ancient character of the structure has been thoroughly ruined, and there would be little to gain by presenting a record of what is

there now to be found. In this respect the house is like many of its contemporaries, which yield scant results, or none at all, to reward a tour of investigation. Peasant tenants, devoid of archæological sense or reverence for antiquity, presumably with the knowledge and assent of absentee owners, have ruthlessly hacked and hewn the internal features, built partition walls and otherwise maltreated the fabric until all semblance to the original form has vanished. To these active insults they have added the passive contumely of neglect and noisome squalour, to which the swine and poultry contribute the finishing touches as they swarm in and out of the ground-floor rooms in bucolic companionship with the human occupants. Even so, one cannot help feeling that the fallen estate of this venerable structure is preferable to what it would be had it been subjected to desecrations that modern "improvers" too often blithesomely inflict.

This old castellated farmhouse is an exceptionally good piece of brick architecture. The bricks are a deep, mellow purplish red in colour, and the small slates of the roof are softened by time stains and minute lichens to an indescribable greenish brown hue, with here and there a purplish blush shewing through. The beauty of colour and texture is enhanced tenfold by contrast with the harsh quality of the bright-red corrugated tiling that has been put on all farm buildings that stand round the other three sides of the farmyard.

The architraves of the doors and windows are fashioned from the local limestone, the identity of which the coating of whitewash completely disguises. Save the very reticent cornice (Plates 55–58) of chiselled brick, there is scarcely one item of ornamental detail to break the rugged austerity of the exterior. Broad expanses of uninterrupted wall surface, especially on the south and west fronts (Plates 55, 56 and 59), serve to accentuate the bold lines of the composition. Altogether, the disposition of unusually trenchant masses, the striking contours of the roof (Plates 51 and 56), and the play of lights and shadows combine to create a forceful and impressive *ensemble*. The purpose of fort-like strength and protection is perfectly patent. Nevertheless, the interior for the most part is well lighted, and though there is nowadays no occasion to build houses with the idea of

defence, yet the dwelling at the Ferme de la Haie offers more than one suggestion that can be turned to good account by the architect of to-day.

The enclosed farmyard or court arrangement (Plate 51) is followed here as at the Ferme du Manoir at Hesdigneul, though the details of the scheme are somewhat different, since the house itself is in one compact block, the barns, stables, byres and pig-styes being so placed as to complete the enclosure. While a wilderness of reeking manure can scarcely be recommended as a central feature for emulation, the general scheme seems to work to the entire satisfaction of the tenants, and the ingenious designer will not find the plan wholly without suggestive value when considering country houses and the relation of their dependencies on estates where farming is carried on with serious intent. The *potager* (Plate 55), which at the Ferme de la Haie covers a considerable area of ground to the south and east of the house, is one of the pleasantest incidents of the plan and, in its turn, has something more to offer us than the mere gratification of curiosity. The present form of the gateway is of recent contrivance.

La Ferme du Rieu, Hesdin l'Abbé. At Hesdin l'Abbé the Ferme du Rieu (Plates 60–69) offers inviting examples of most of those highly interesting features and minor incidents that constitute the charm attaching to an investigation of the less pretentious domestic architecture of France. There is straightforward simplicity, there is refreshing naïveté, in the employment of materials, there are dignity and breadth of composition, and there is that unfeigned directnesss in advancing boldly to the end proposed without swerving aside for irrelevant matters. Many of the farmsteads that enter into any survey of French domestic architecture are rough, unkempt and even squalid both indoors and out of doors, it is true, but you must close your eyes to squalour and untidiness, for there are amply sufficient compensations of a substantial sort to offset superficial shortcomings.

The buildings of the Ferme du Rieu are set so as to enclose a large hollow square (Plate 60) wherein all the farmyard activities have their place and round about which all the farm animals and inanimate belongings are housed within direct and easy access of the master's dwelling, which fronts into the enclosure.

The lie of the land made it possible to relegate to a lower level than that on which the house stands that broad area universally given over to the accumulation and storage of manure, a feature that materially detracts from the glamour not only of French but of many other barnyards where a more careful method of conservation has not been put into effect. On the upper level of the court at the Ferme du Rieu, therefore, it is possible to have the amenity of a stone fountain (Plates 61 and 64) as a central incident of combined utility and ornament.

The house and all the farm buildings are constructed of small and somewhat irregularly squared blocks of the local limestone laid in courses with fairly wide mortar joints, except the south end of the dwelling (Plate 67), which is built of dark, purplish-red brick, the sides of the gable being finished with skewed work. The faces of some of the dependency dormers (Plate 63) are also of brick and in several places there are brick cornices under the eaves formed by successively projecting courses of bricks. All the roofs, with the exception of that on the *colombier* (Plate 69) in the lower barnyard, have been covered with new red corrugated tiling, harsh and uncompromising in both colour and texture. Fortunately it is possible to give one illustration (Plate 61), reproduced from an old photograph, kindly lent by the farmer occupant, shewing the dwelling before the former roof covering of small, thin orange tiles was removed. It needs no searching scrutiny to discern how far preferable and appropriate is the effect of the earlier material.

The Ferme du Rieu was almost the only one of the houses treated in this volume where the farmer occupant evinced the least interest in the appearance of the place or the least appreciation of its good qualities. It was this sense of appreciation and pride that prompted him to shew the old photograph, a bit of rustic courtesy and kindliness for which we desire to record our thanks. Would there were more appreciation such as his amongst his fellows.

The *potager* (Plates 60, 67 and 68) lies to the east of the dwelling within an high-walled enclosure and is laid out in regularly shaped rectangular plots for flowers and vegetables, divided by a series of paths running at right angles. While the courtyard

front (Plates 61–63) of the house is the more interesting, the garden front is not without its merits. The whole place is neater and better cared for than many of its type and, besides the fountain, the main doorway of the dwelling (Plate 65), with its curious scrolls and divers other external features, is of an arresting nature. Also, the interior of the house still boasts a little eighteenth century woodwork (Plate 66) of creditable character and one or two other details of moderate excellence. But, best of all, the plan has not been obliterated by violent and vandalistic alterations, and a good staircase, shut in with panelled doors at the bottom, is still in its wonted place.

Ferme La Grande Maison, Bazinghen. La Grande Maison (Plates 70 and 71), at Bazinghen, still retains some traces of excellence in spite of the sweeping repairs and "improvements" carried out by a too exigent owner. Every year takes its irreparable toll of old farms and manors sacrificed to misdirected energy for modernisation. Directly they fall into the hands of the renovator their character and charm are hopelessly doomed. If we would know these structures in anything approaching their pristine condition, it is imperative to pursue the study at once. As it is, few are left in their original state in Picardy and those, for the most part, are in sorry dilapidation.

The one interesting and commendable feature left at La Grande Maison is the brickwork. The house is wholly built of dark, purplish-red bricks of a very delightful quality.

Les Tourelles, Echinghen. The farm of Les Tourelles (Plates 73–75), at Echinghen, was once used as a shooting-box by Louis XV and was doubtless then in a more engaging state architecturally than it is now since the hand of the renovator has left its fell mark upon the fabric. It is discouraging to look at the windows, for example, and then think what the courtyard front (Plate 75) of the dwelling might have been if only the obsession for "improvement" that so often seizes upon the provincial Frenchman had been withheld. The ogival doorway, with its mouldings and foliated cusps, gives some indication of what the courtyard façade once was. The group in its entirety, despite the many mutilations it has suffered, still bears a distinguished aspect.

The most striking characteristic of Les Tourelles, of course,

lies in its two towers (Plates 73 and 74) with conical tiled roofs. The larger tower is circular for its whole height, while the second, curiously enough, is circular for its first stage, which is built of stone, and then becomes polygonal in its upper stages, the material changing to a dark-red brick at the same point with the change in shape. Otherwise, the material of the group, save for an expanse of recent stucco on the housefront, is almost wholly the native limestone laid in the local characteristic fashion, although all the chimneys are of brick, with occasional brick repairs in stone walls, and, in the gable end of the long barn, there is an area of weather-boarding, a material not largely employed in this region. A few of the old roofs, with small, thin reddish tiles, still remain untouched, but most of the roof surfaces have been re-covered with new tiles that cannot begin to compare with the old in either colour or texture.

Regarded as a composition (Plates 73 and 74), Les Tourelles is typical of the traditional vernacular manner and but for the *potager,* whose disappearance is much to be regretted, is complete in the customary appointments.

Ferme La Cugnie, Isques. La Cugnie (Plates 77–88), in the valley of the Liane, hard by the little hamlet of Isques, is a fortified farmstead in a double sense. Not only has it the long ranges of barns, stables, byres and sheepfolds enclosing the great farmyard, like the other fortified farms of the neighbouring countryside, but it has also an inner barrier shutting off an inner courtyard (Plate 79), two sides of which (Plates 80 and 81) are closed in by the house walls, while a stable forms a third side of the enclosure. Although all of this arrangement originated when protection was a prime necessity, it nevertheless conveys suggestions that the discerning designer will not be slow to appreciate as meet for adaptation.

The greater farm courtyard (Plates 77 and 78) is of unusual extent and the long stretch between the outer and the inner gates is cobble-paved like a country road. The disposal of the sundry buildings throughout the entire group was well calculated not only for purposes of defence in time of need but was also conducive to convenient concentration. To the south of the house, the garden (Plate 83) lies beyond the pale, so to speak, and open

to the meadow without walls or other protection than a low hedge, beyond which circles a swift-flowing brook. The course of this brook, indeed, approximating a great half-circle, has determined the form and arrangement of the *potager* (Plates 77 and 83) and the crescent division of its plots in the space between the south wall of the house and the curve of the stream. In this particular, it is a matter of interest to mark how a pre-existing natural object has dictated the lines of a plan where the claims of definite form had all the sanction of long-established tradition, which conservative owners were always disposed to honour. In the other *potagers* published in this volume the mediæval quadripartite division, or some perfectly obvious amplification of it, obtains in every instance. Here, it is illuminating to see how tradition persisted, but persisted in a form modified by and accommodated to a natural condition that could not well be changed. Incidentally, it is worth noting that in the *potagers* of old farmsteads and small manor houses in the provinces we may look for the vigorous survival of mediæval and Renaissance garden traditions, and look with a reasonable certainty of finding what we seek, displayed in a tangible manner. In the more pretentious estates surrounding the greater houses the changing fashions in garden design usually found favour in the eyes of the owners, and oftentimes all traces of earlier plan were completely obliterated, even before the landscape fallacy derived from England wrought incalculable havoc; at the farmsteads and small manors the *potagers* were not deemed important enough to be refashioned. Their purpose was chiefly utilitarian, they fulfilled the function for which they were intended, and so they were let alone. Hence they have remained as faithful embodiments of a mode that merits more attention than it commonly receives.

The buildings at La Cugnie exhibit a truly refreshing whimsicality in the use of materials, a whimsicality evidently prompted solely by expediency and adopted without thought of the effect, but singularly happy in the final result, both as regards colour and texture. The fortuitous commingling of brick and stone, rubble with fragments of ashlar, and transitional patches of stucco bridging the gaps, we find best exemplified, perhaps, in the outer wall of the south front (Plates 83 and 85) along the garden,

although a somewhat similar blending can be seen at various other points. The one piece of out-and-out brickwork is the octagonal tower (Plates 81 and 82) in the inner courtyard, a structure whose exceptionally mellow texture and simple but adequate and effective details cannot fail to commend themselves. The cornice of chiselled brick is particularly satisfying. Another bit of brick detail that ought not be overlooked is the skewed work (Plates 85–87) on the eastern gable of the south block. The coping of the stone gable (Plate 84) of one of the western barns, too, deserves examination. One of the points of collective interest in the group is in the roof contours, which, in themselves, present an illuminating study.

Ferme Le Grand Moulin, near Isques. At Le Grand Moulin (Plates 90–98) many of the buildings are now ruinous or have even disappeared down to the very foundations. It was evidently once a far larger and more important establishment than it now is. Instead of the master's house (Plates 93–98) forming one side of the great fortified barnyard, as it does in so many instances, it stood across the quadrangle (Plate 90), dividing it in two. From the front (Plate 91), to the southward, the road stretched uphill; to the back, at the north (Plate 96), was the farmyard pool or pond, now partially filled up and neglected. To the west of the pond was a group of buildings, now so nearly destroyed, however, that it is impossible to ascertain their character with any degree of certainty. So far as can still be determined, a marsh and the stream to the north formed a natural barrier, and apparently there were never any buildings on that side to complete the enclosure.

Compared with La Cugnie, it would be difficult to discover anything in the same general class more different than Le Grand Moulin, and yet both are informed with the same strong simplicity and the same directness in the expression of a common purpose. While the dwelling at La Cugnie more or less rambles, at Le Grand Moulin it is virtually a single oblong rectangle (Plate 90) on plan, with an high part and a low part as variations of composition. Save for the difference in height between the two sections (Plate 93) the only departure from strict rectangular regularity is to be found in the projections formed by

the *clocheton* or corbelled bell-turret (Plates 93–95) of the south front and the circular tower (Plate 92) at the northwest angle.

The dwelling and all the other buildings of the group are constructed of the native cream-coloured limestone, which weathers to a soft, silvery grey, while the masonry is partly of rubble but chiefly of smallish, roughly-squared blocks (Plate 94) laid with wide mortar points. The texture of all the walling, whether whitewashed or with the stone left in its natural state, is especially agreeable and there is no portion of it that will not well repay close scrutiny. The only brick used appears in the wall of the later lean-to addition (Plate 97) at the west end, in the face of a dormer (Plate 96) on the north side, in the chimney-stacks, and in the bell-cote (Plate 95) of the *clocheton*. Fortunately, nearly all of the original roofing, consisting of small, thin, reddish tiles, is still in place and contributes greatly to the general charm.

Despite the austere simplicity of the house, and the apparent absence of any features of avowedly decorative intent, there are certain details that gradually force themselves upon you and compel appreciation by their union of reticence and virility. A striking instance of this is found in the bell-turret (Plates 93–95) of the south front, whose Doric restraint and vigorous contour impart to it a particularly convincing quality. Again, if we examine the coping of the gables (Plate 94) and the stonework of the windows, we shall discover a certain refinement not apparent upon a first cursory glance, nor, upon more leisurely inspection, shall we overlook the homely charm of the south front dormers (Plate 94), whose interest is altogether derived from the lines incident to their structural formation.

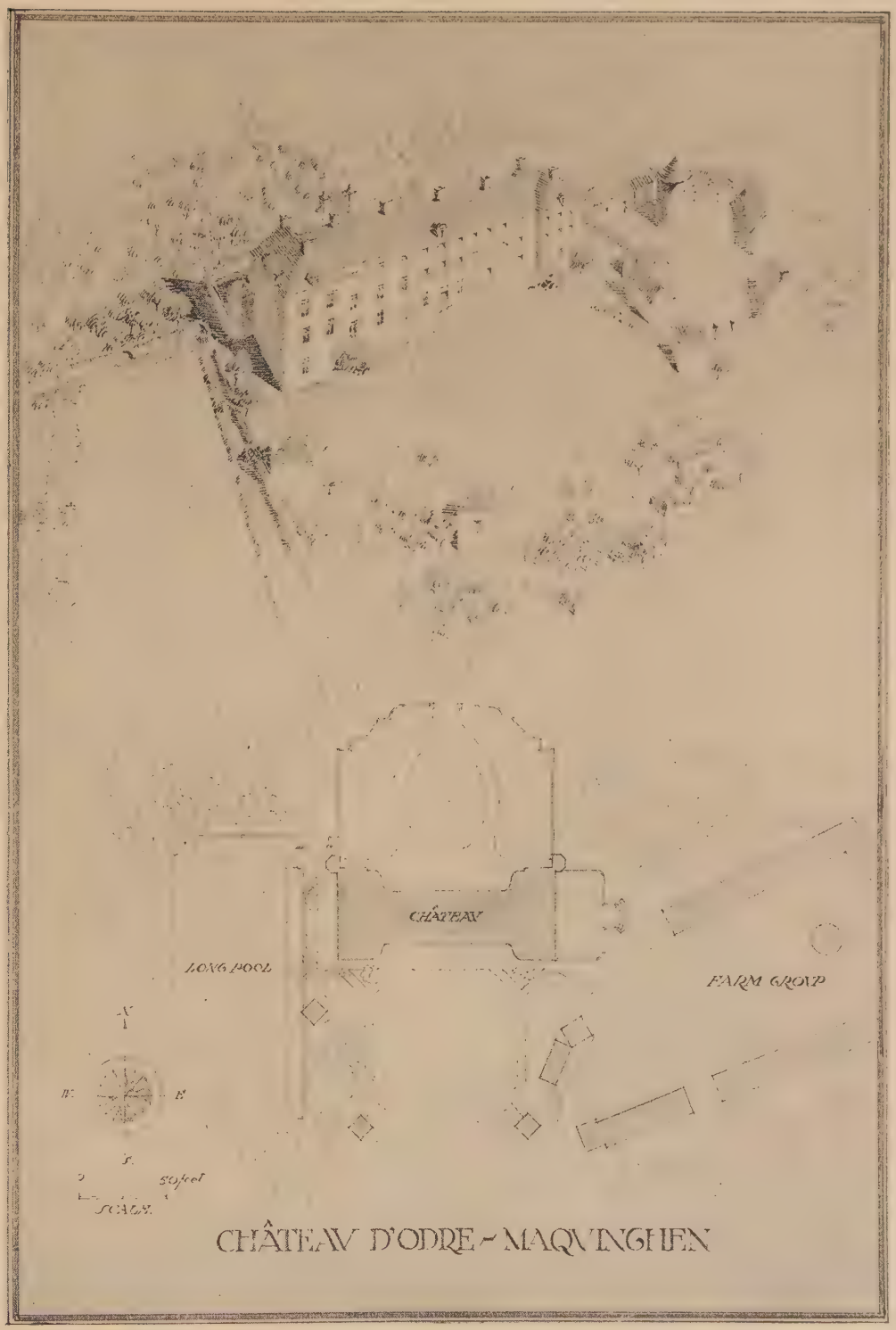


PLATE 27. PERSPECTIVE PLOT PLAN—CHÂTEAU D'ODRE. MAQUINGHEN, PAS DE CALAIS

PLATE 28. NORTH GATEWAY—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

PLATE 29. NORTH FRONT—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

PLATE 30. THE CHAPEL—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

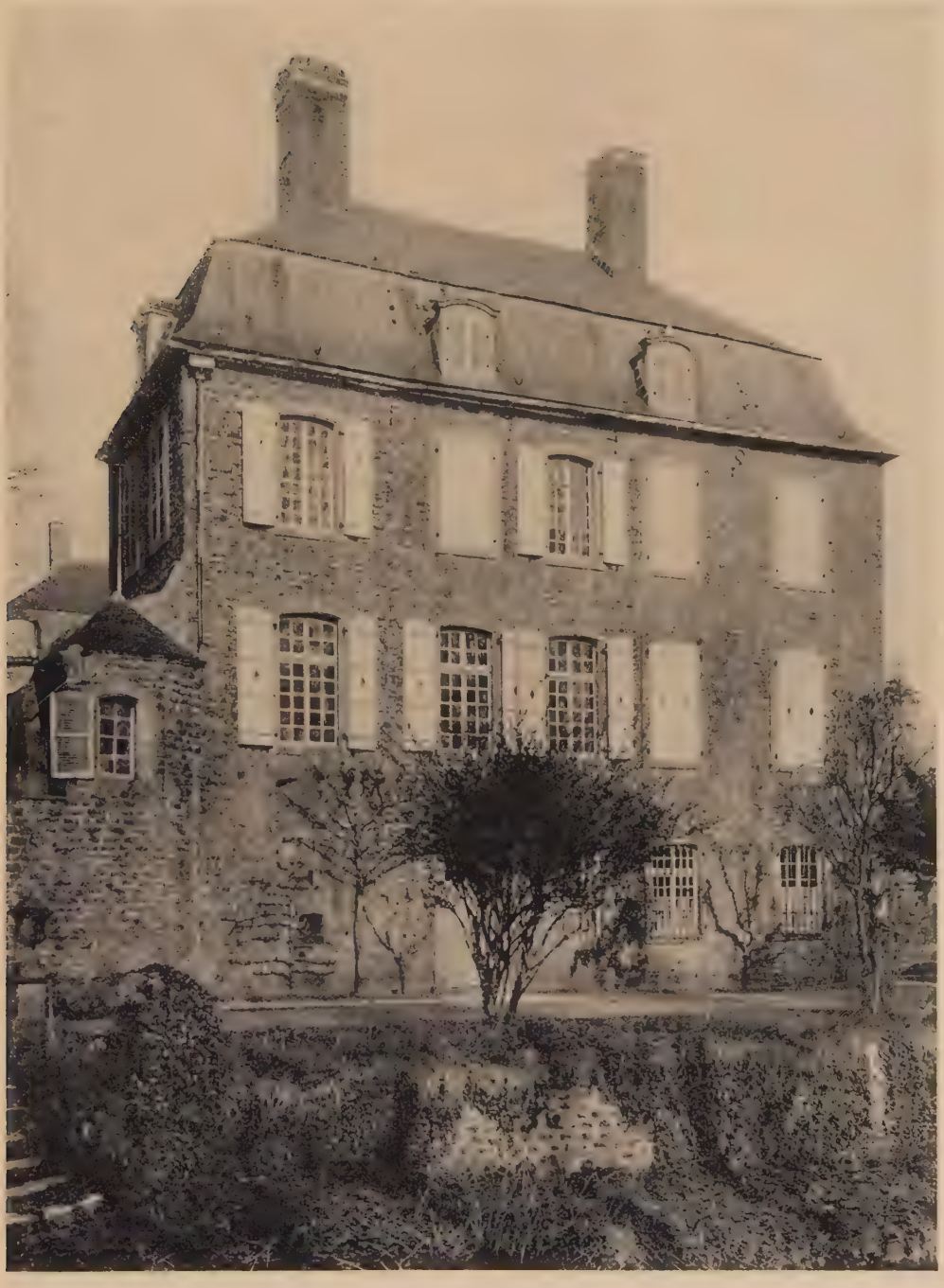


PLATE 31. WEST END—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

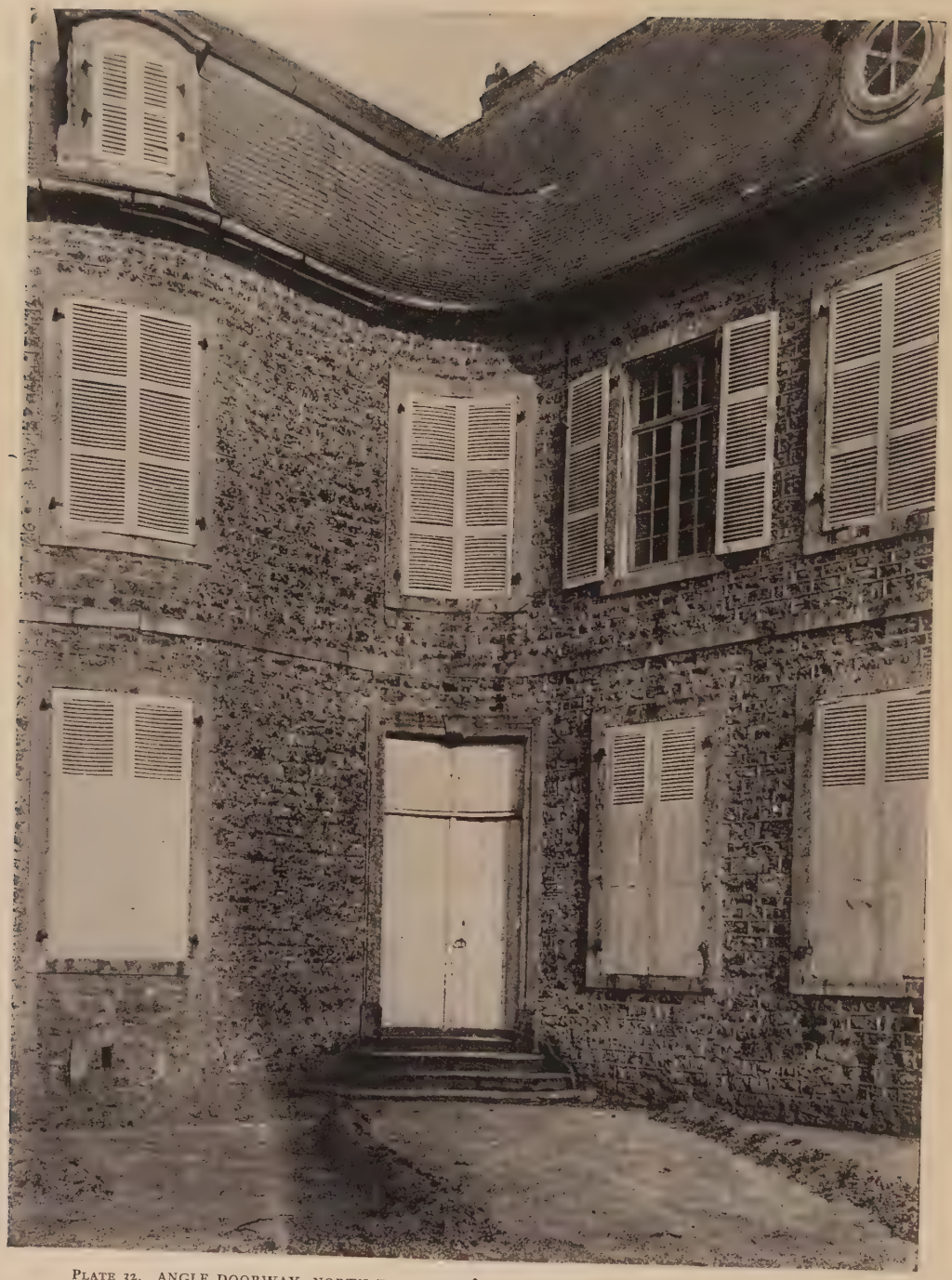


PLATE 32. ANGLE DOORWAY, NORTH FRONT—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

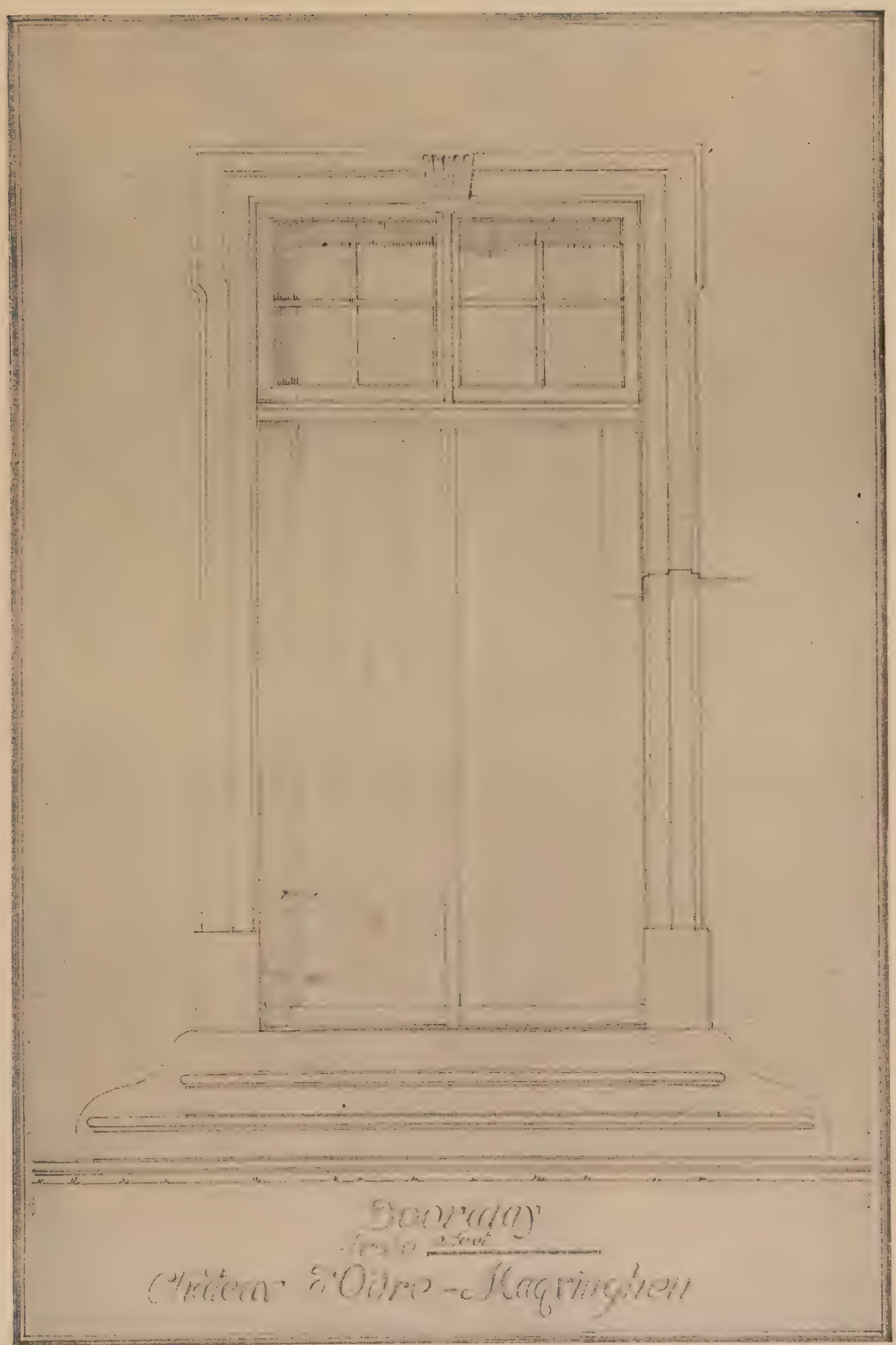
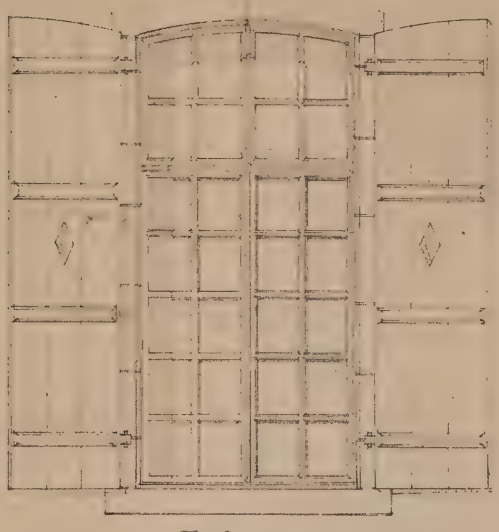


PLATE 33. MEASURED DETAIL, DOORWAY—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

PLATE 34. DETAIL, WEST END—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

Gateway.
2 feet.
Scale



Window.
2 ft.
Scale.

Château d'Odre, Maquinghen.

PLATE 35. GATEWAY AND WINDOW DETAILS—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

PLATE 36. THE LONG POOL—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

PLATE 37. SOUTH FRONT—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

PLATE 38. GARDEN HOUSE—CHÂTEAU D'ODRE, MAQUINGHEN, PAS DE CALAIS

PLATE 39. FARMYARD GATEWAY IN VILLAGE, MAQUINGHEN
PAS DE CALAIS

PLATE 40. FARM COURTYARD—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

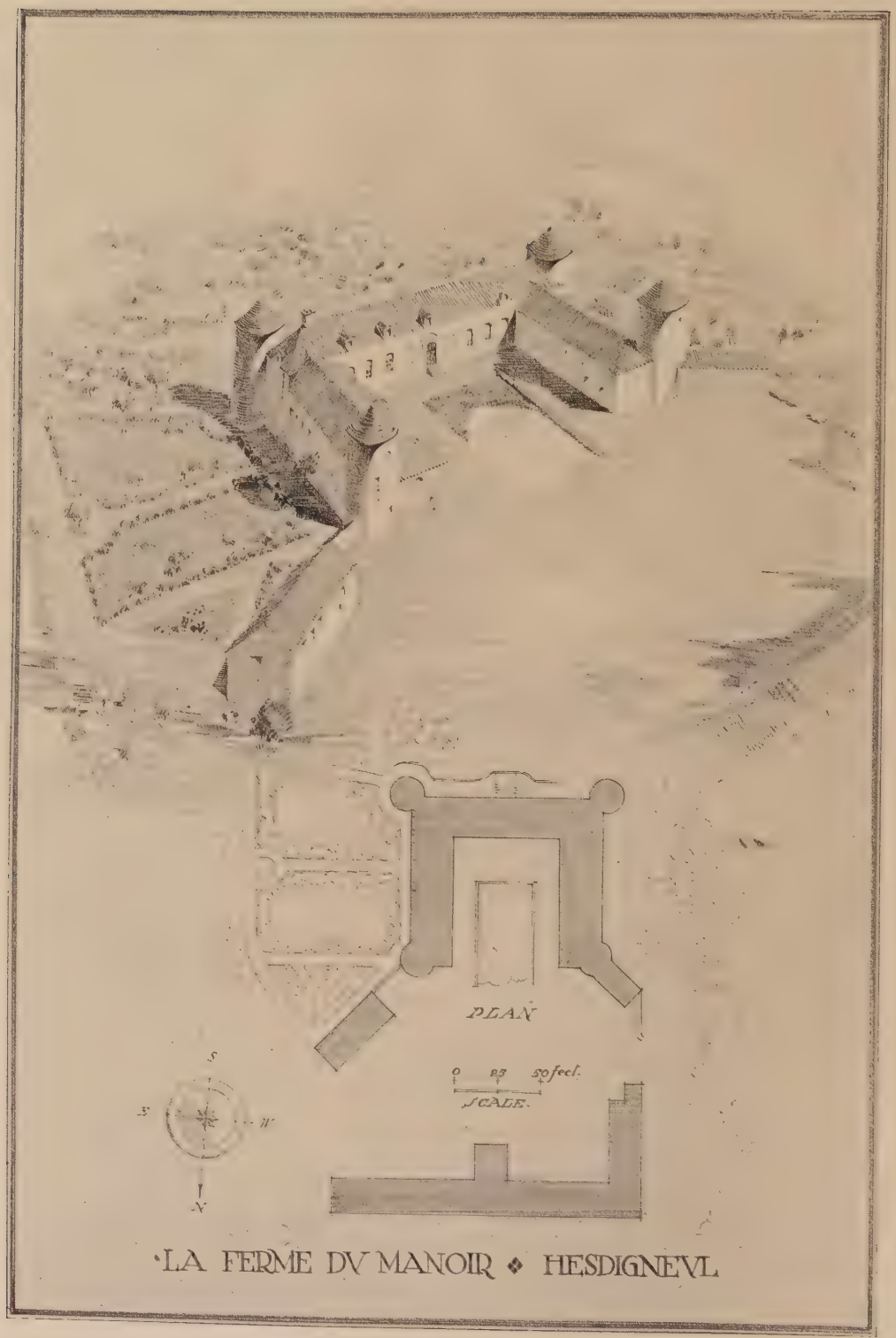


PLATE 41. PERSPECTIVE PLOT PLAN—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

PLATE 42. NORTH FRONT—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

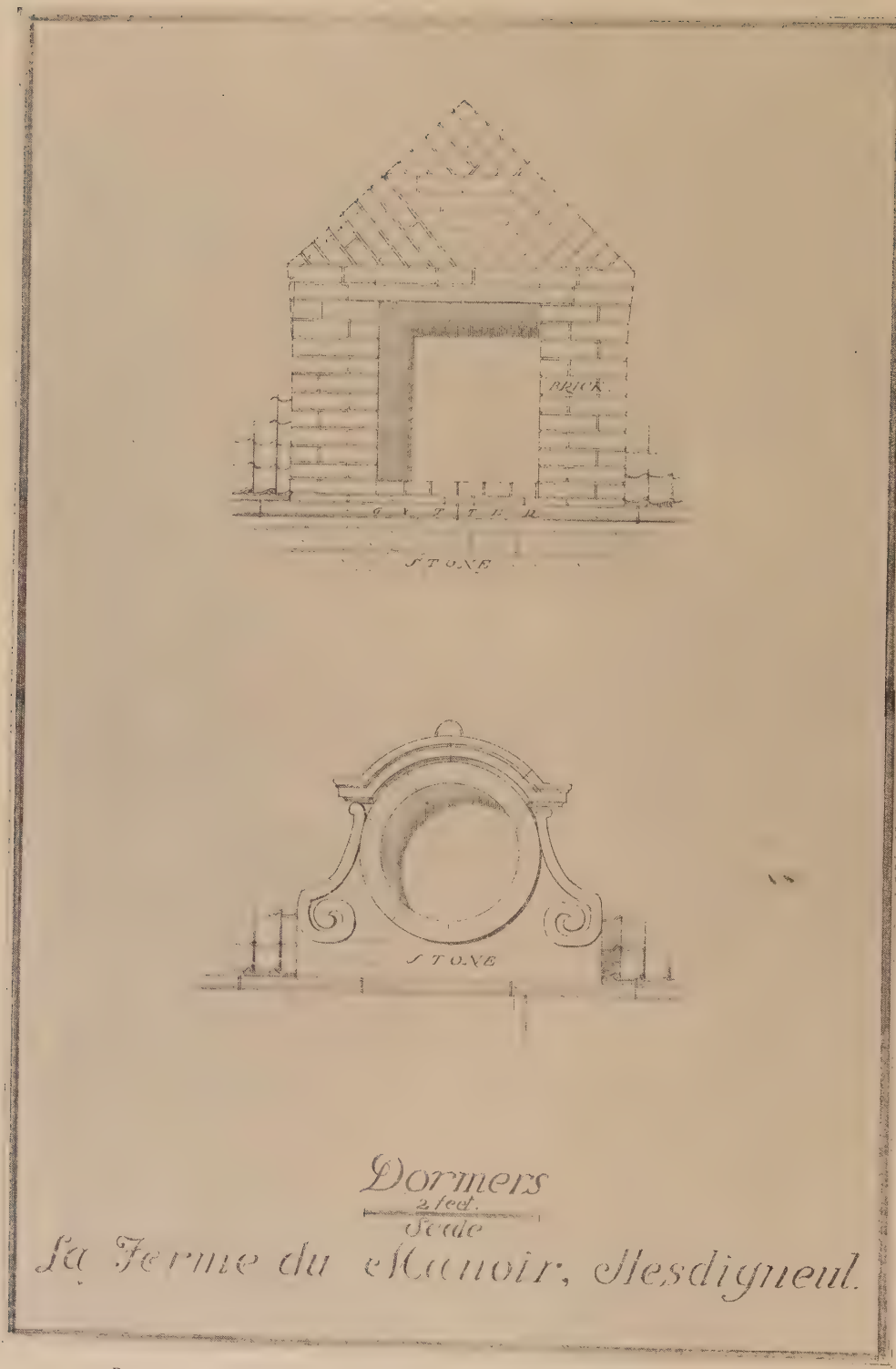


PLATE 43. DORMER DETAILS—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

PLATE 44. NORTH DOOR—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

PLATE 45. NORTH DOORWAY, MEASURED DRAWING—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

PLATE 46. WESTERN TOWERS—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

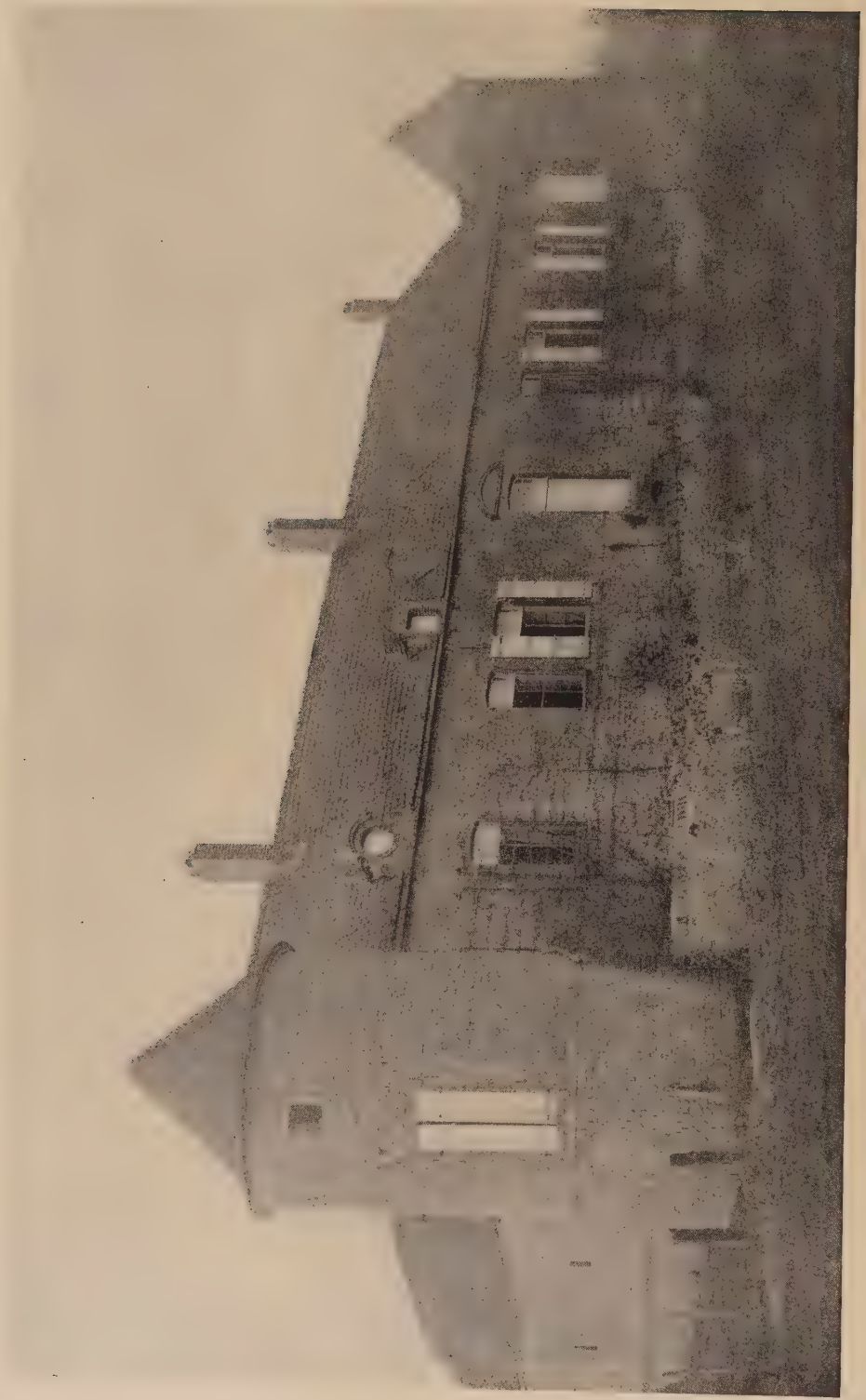


PLATE 47. SOUTH FRONT—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

PLATE 48. TERRACE AND GARDEN, SOUTH FRONT—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

PLATE 49. EAST FRONT AND POTAGER—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

PLATE 50. COLOMBIER—LA FERME DU MANOIR, HESDIGNEUL, PAS DE CALAIS

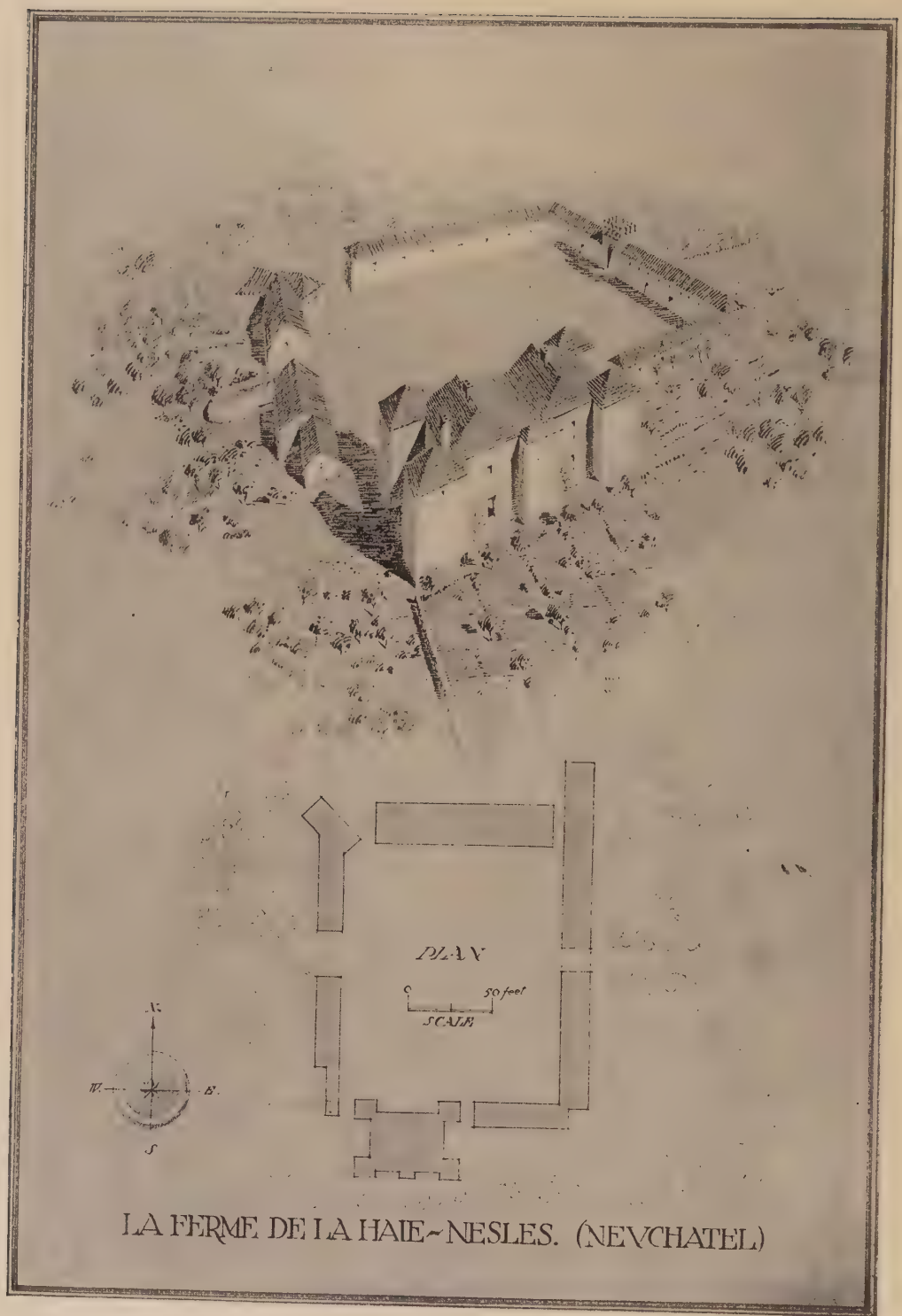


PLATE 51. PERSPECTIVE PLOT PLAN—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

PLATE 52. DOORWAY, NORTH FRONT—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

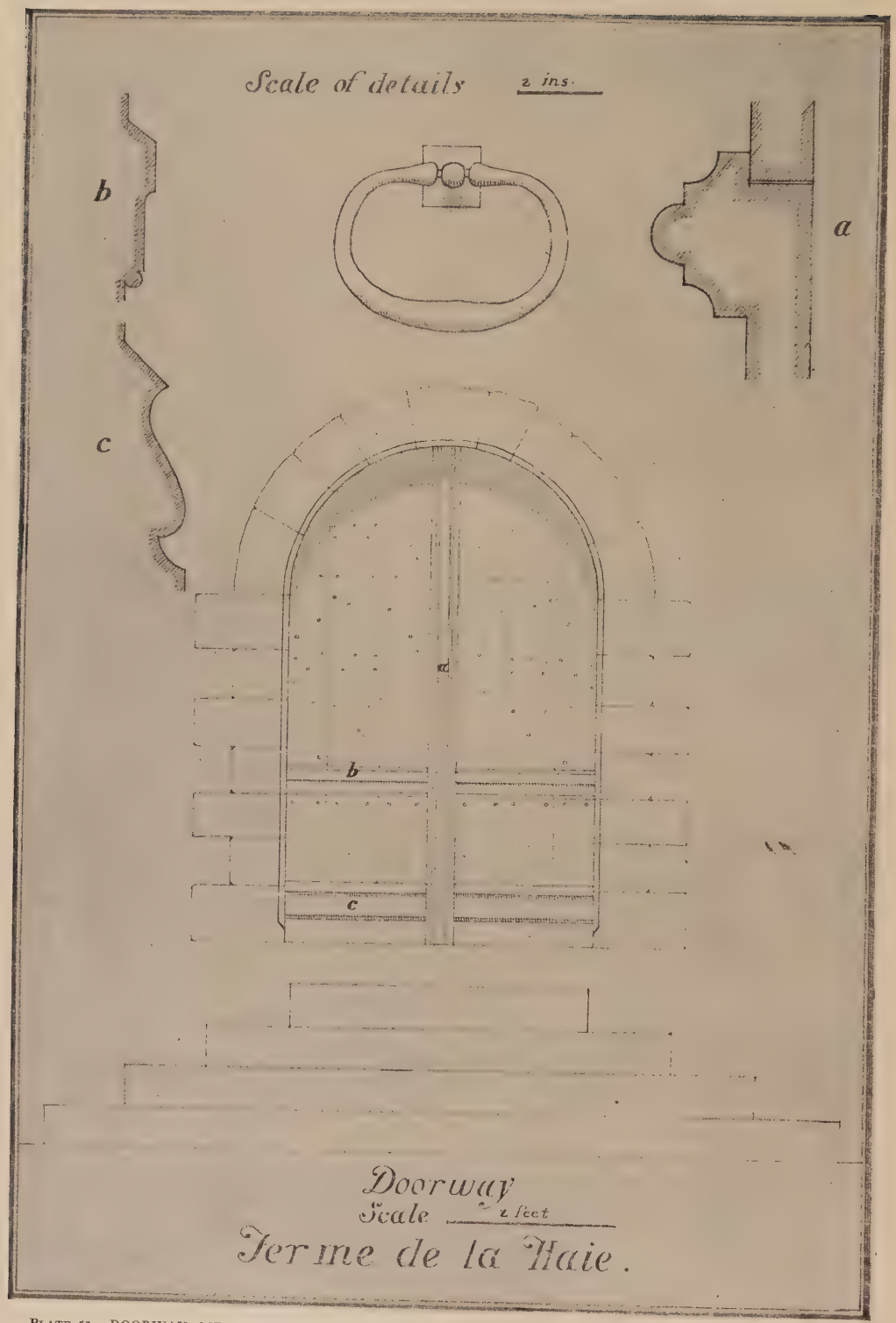


PLATE 53. DOORWAY, MEASURED DRAWING—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

PLATE 54. NORTH FRONT—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

PLATE 55. EAST FRONT AND POTAGER—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

PLATE 56. SOUTH AND WEST FRONTS—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

PLATE 57. SOUTH TOWERS—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

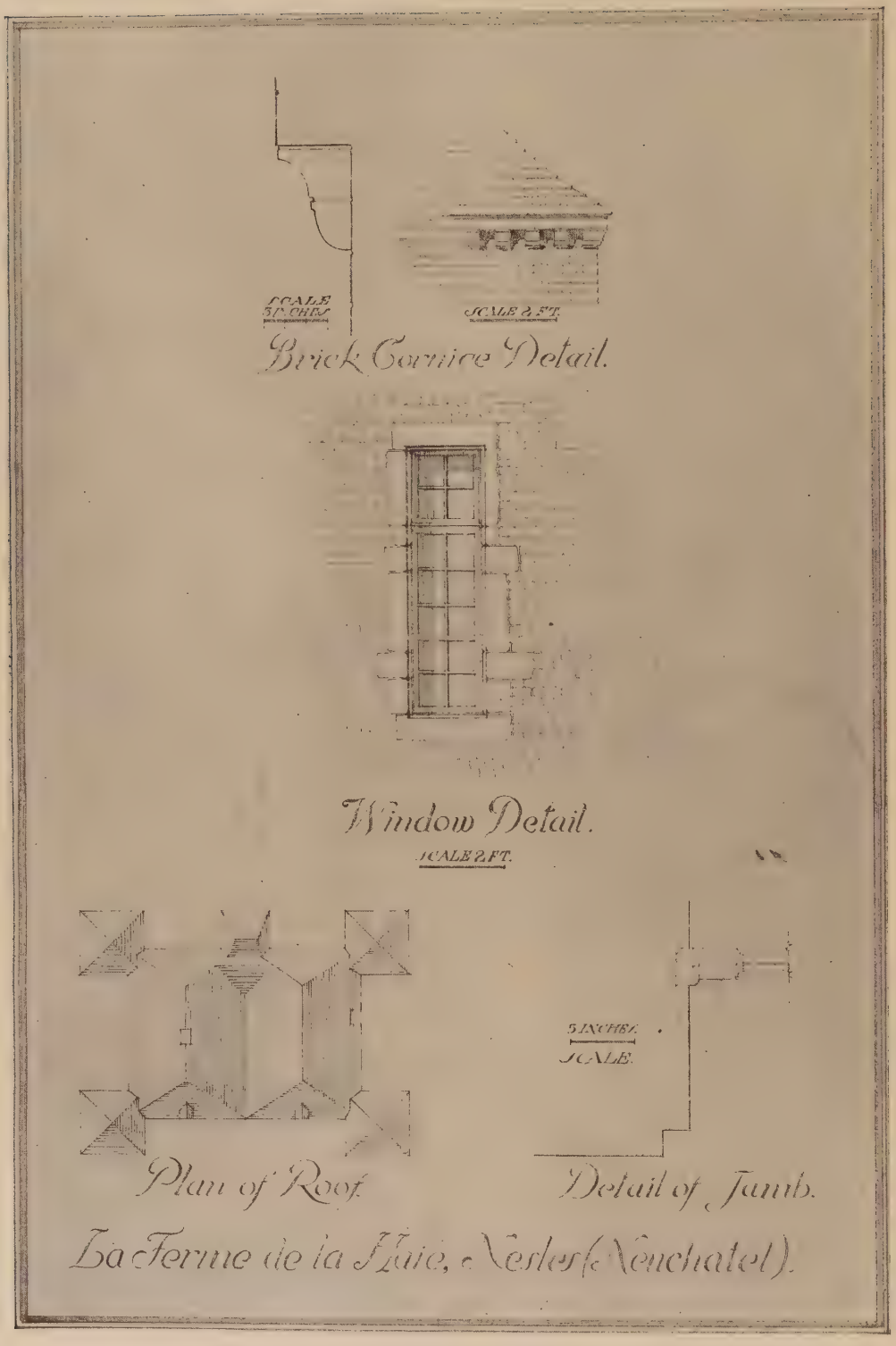


PLATE 58. DRAWN DETAILS—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

PLATE 59. SOUTHEAST TOWER—LA FERME DE LA HAIE, NESLE (NEUCHÂTEL), PAS DE CALAIS

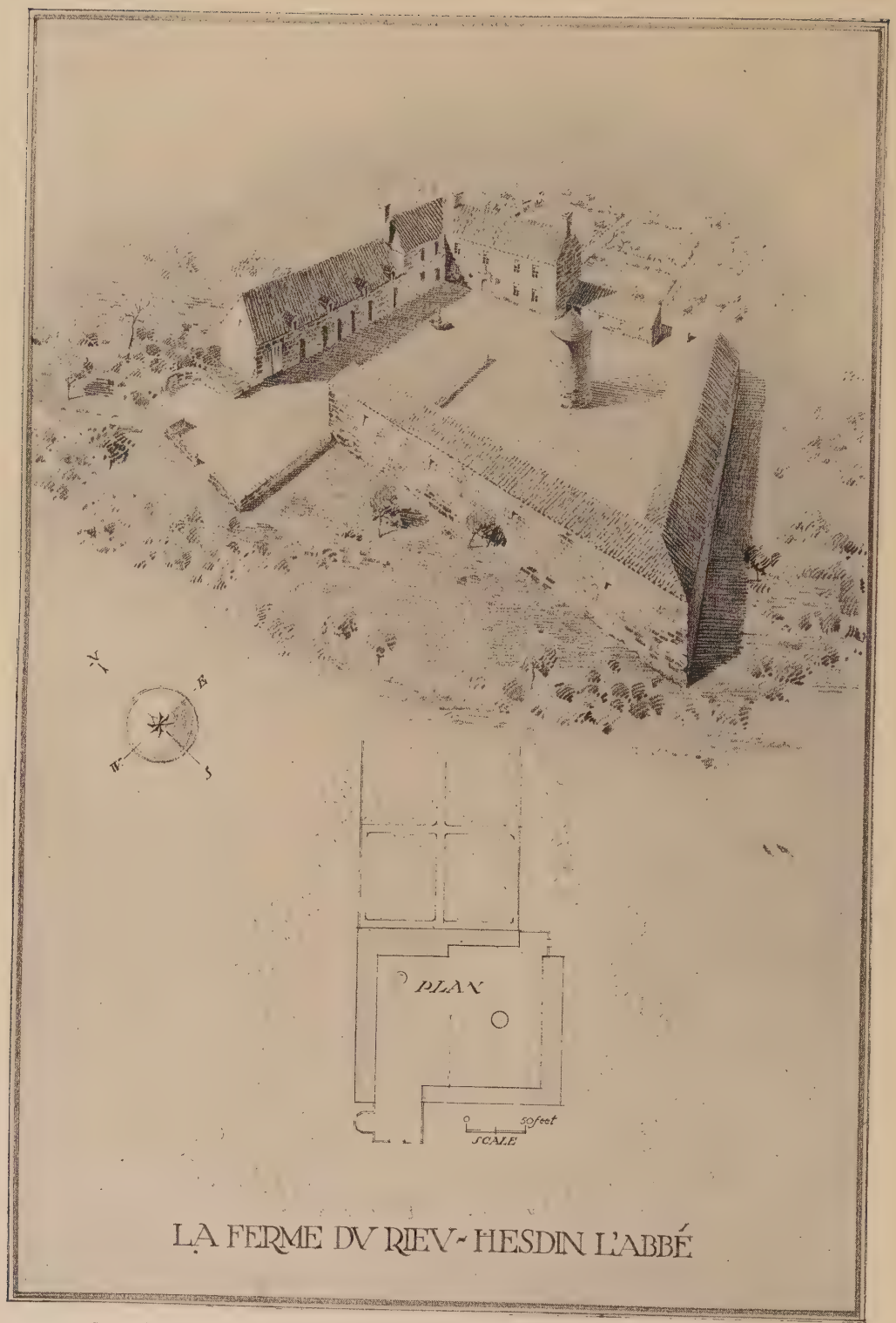


PLATE 60. PERSPECTIVE PLOT PLAN—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

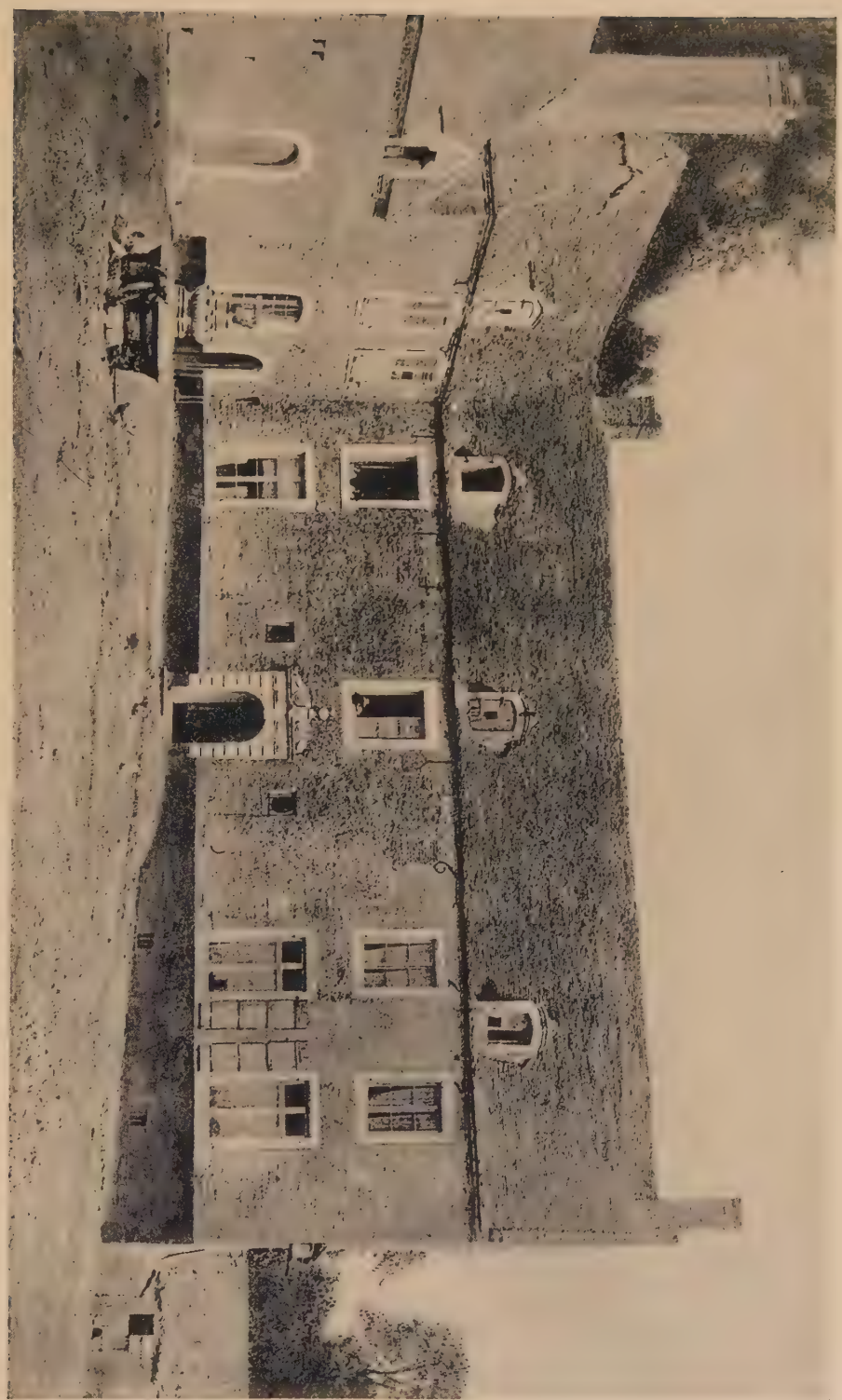


PLATE 61. THE MASTER'S DWELLING—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

PLATE 62. THE MASTER'S DWELLING (NEW-ROOFED)—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

PLATE 63. ANGLE OF COURTYARD—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

PLATE 64. FOUNTAIN, MEASURED DRAWING—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

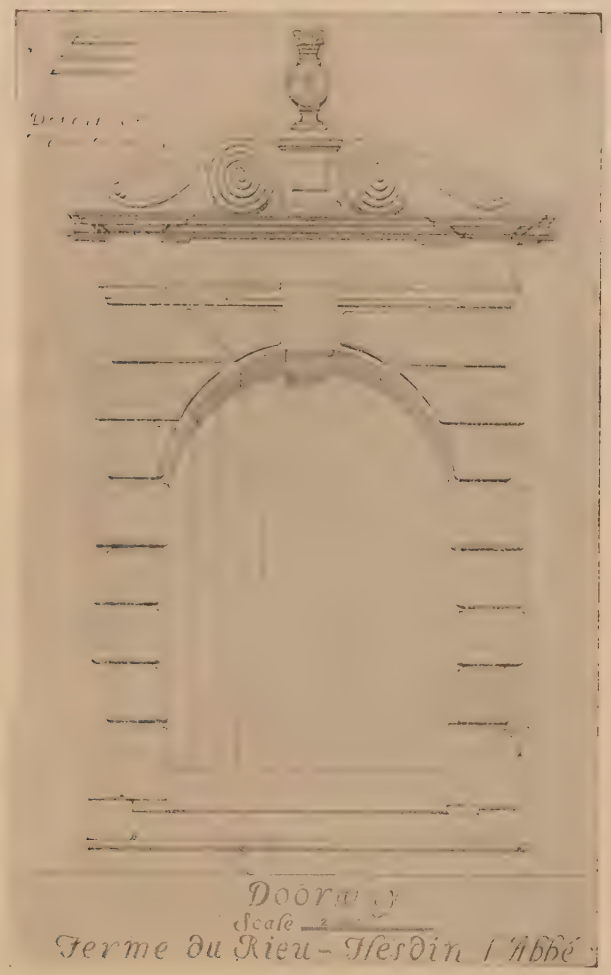


PLATE 65. DOORWAY, MEASURED DRAWING—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

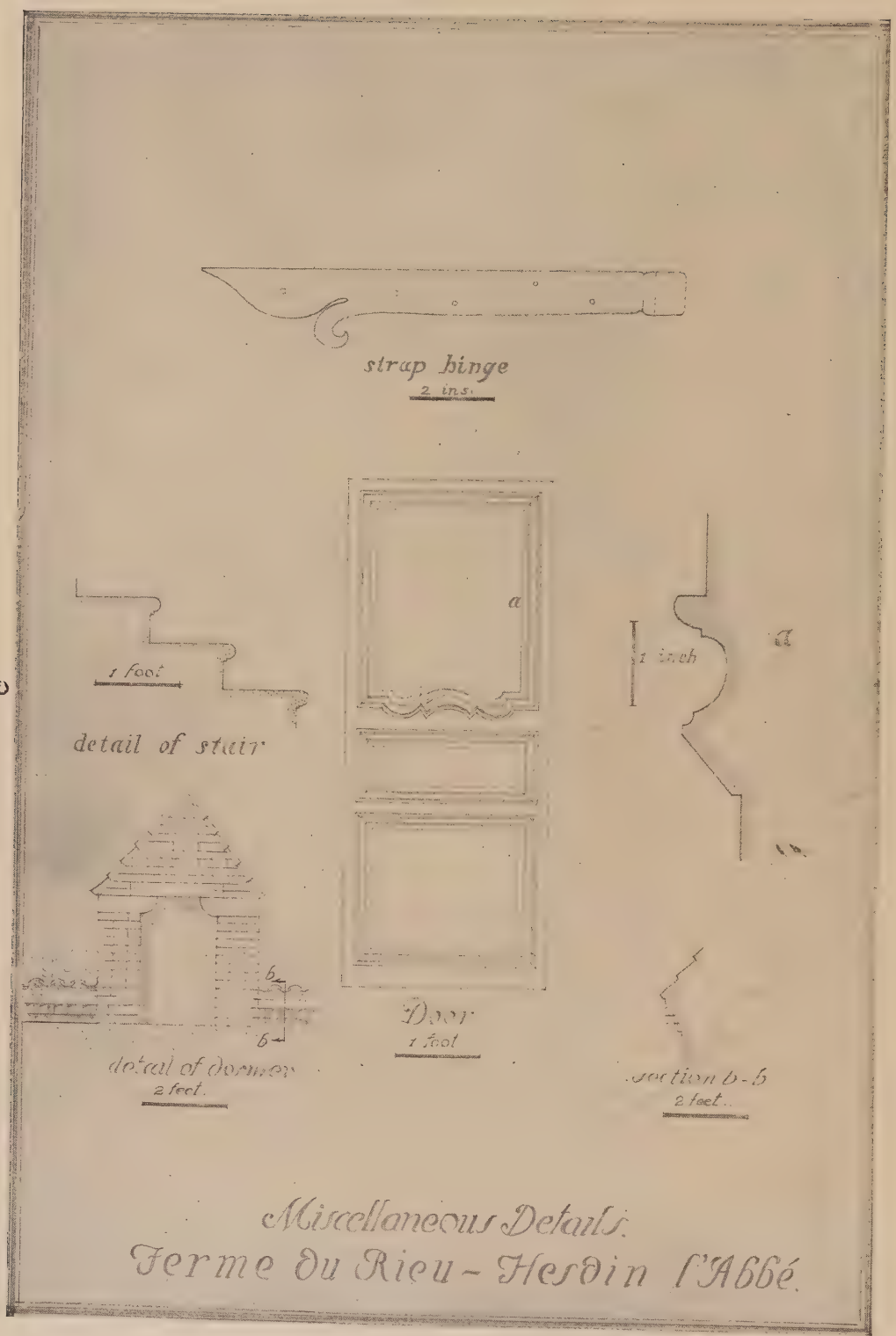


PLATE 66. MISCELLANEOUS MEASURED DETAILS—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

PLATE 67. EAST FRONT AND POTAGER—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

PLATE 68. EAST FRONT AND POTAGER, DOORWAY DETAIL—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

PLATE 69. COLOMBIER—LA FERME DU RIEU, HESDIN L'ABBÉ, PAS DE CALAIS

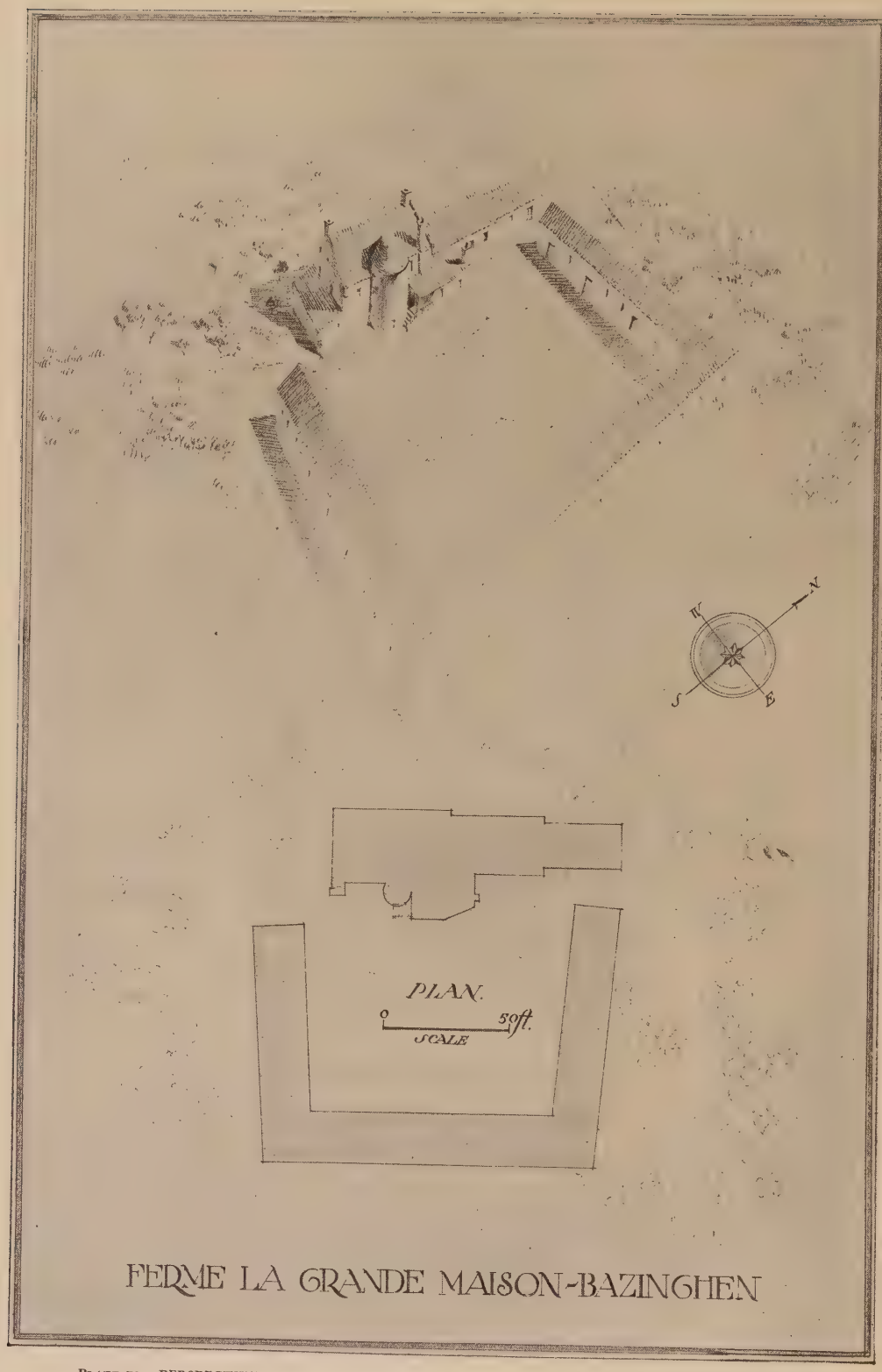


PLATE 70. PERSPECTIVE PLOT PLAN—FERME LA GRANDE MAISON, BAZINGHEN, PAS DE CALAIS

PLATE 71. THE TOWER—FERME LA GRANDE MAISON, BAZINGHEN
PAS DE CALAIS

PLATE 72. DOORWAY IN COURTYARD—OLD INN AT MONTREUIL
PAS DE CALAIS

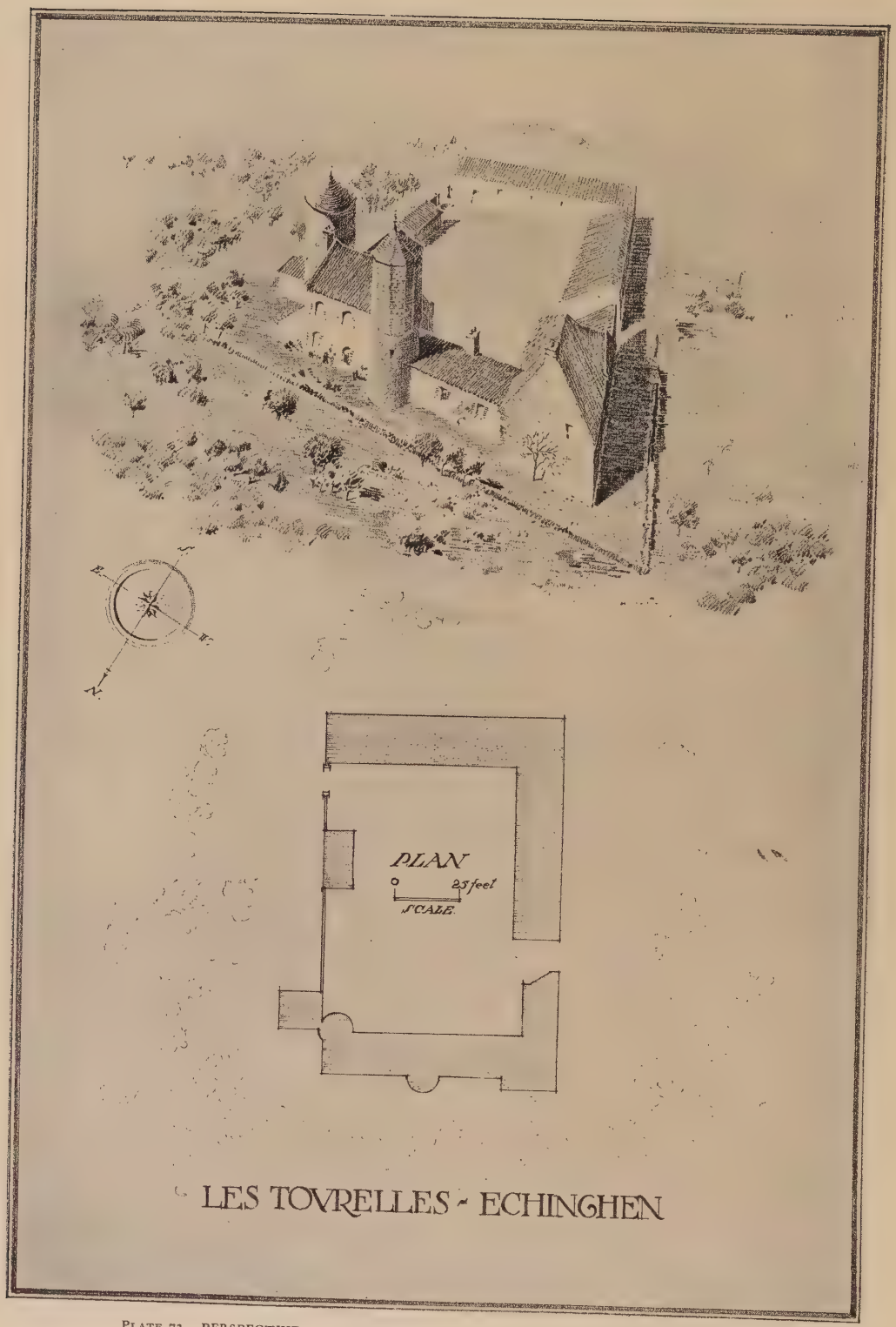


PLATE 73. PERSPECTIVE PLOT PLAN—LES TOURELLES, ECHINGHEN, PAS DE CALAIS

PLATE 74. FARM GROUP FROM NORTHWEST—LES TOURELLES, ECHINGHEN, PAS DE CALAIS

PLATE 75. THE DWELLING—LES TOURELLES, ECHINGHEN PAS DE CALAIS

PLATE 76 SMALL HOUSES ON THE RAMPARTS—MONTREUIL, PAS DE CALAIS

PLATE 77. PERSPECTIVE PLOT PLAN—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 78. NORTH FRONT OF FARM GROUP—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 79. GATEWAY TO INNER COURT—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 80. CORNER OF INNER COURTYARD—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 81. OCTAGONAL TOWER, INNER COURTYARD—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

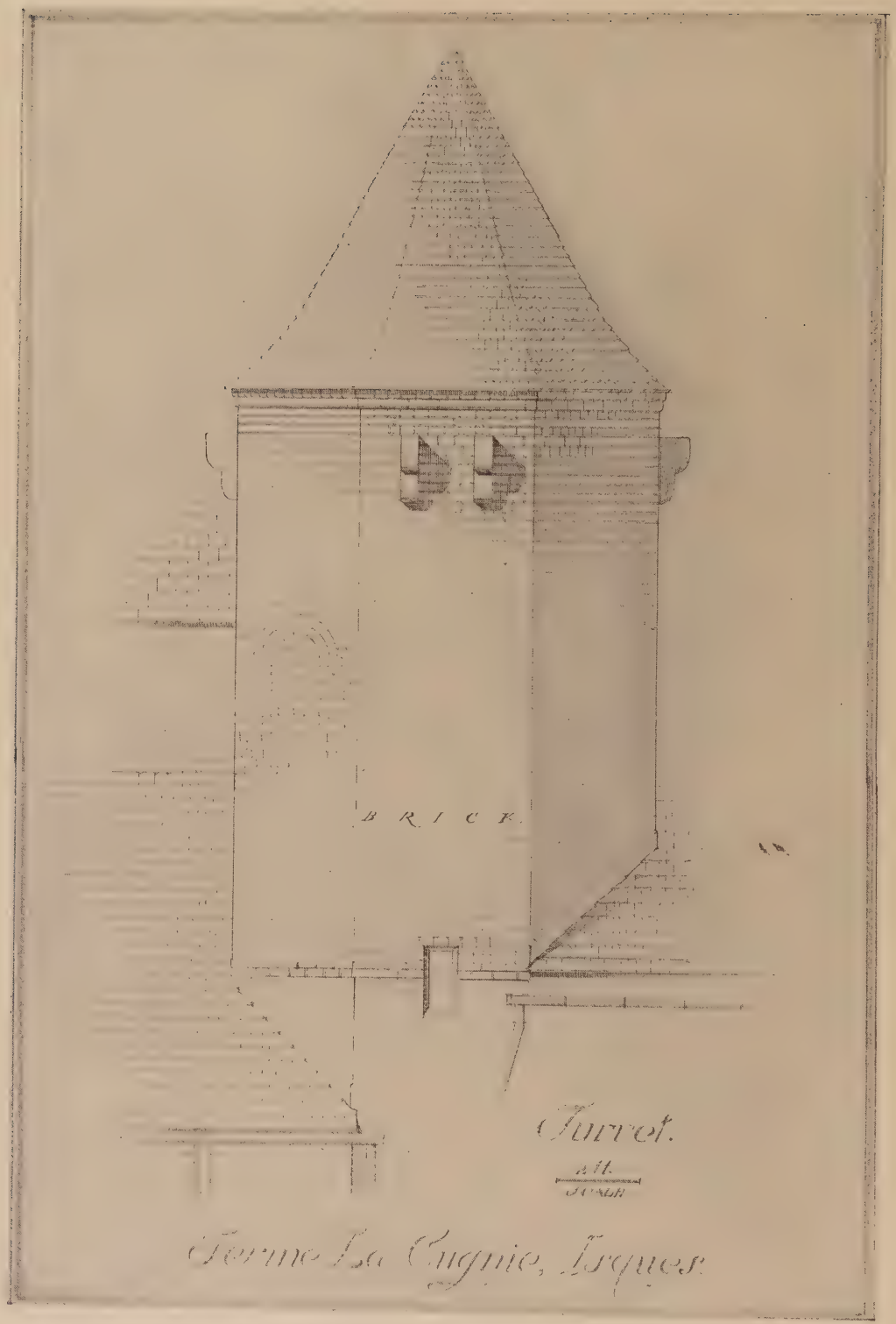


PLATE 82. TOWER AND BRICKWORK DETAILS—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 83. SOUTH WALL, FROM POTAGER—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 84. WEST SIDE AND BARNS—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 85. SOUTH WALL AND CORNER—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

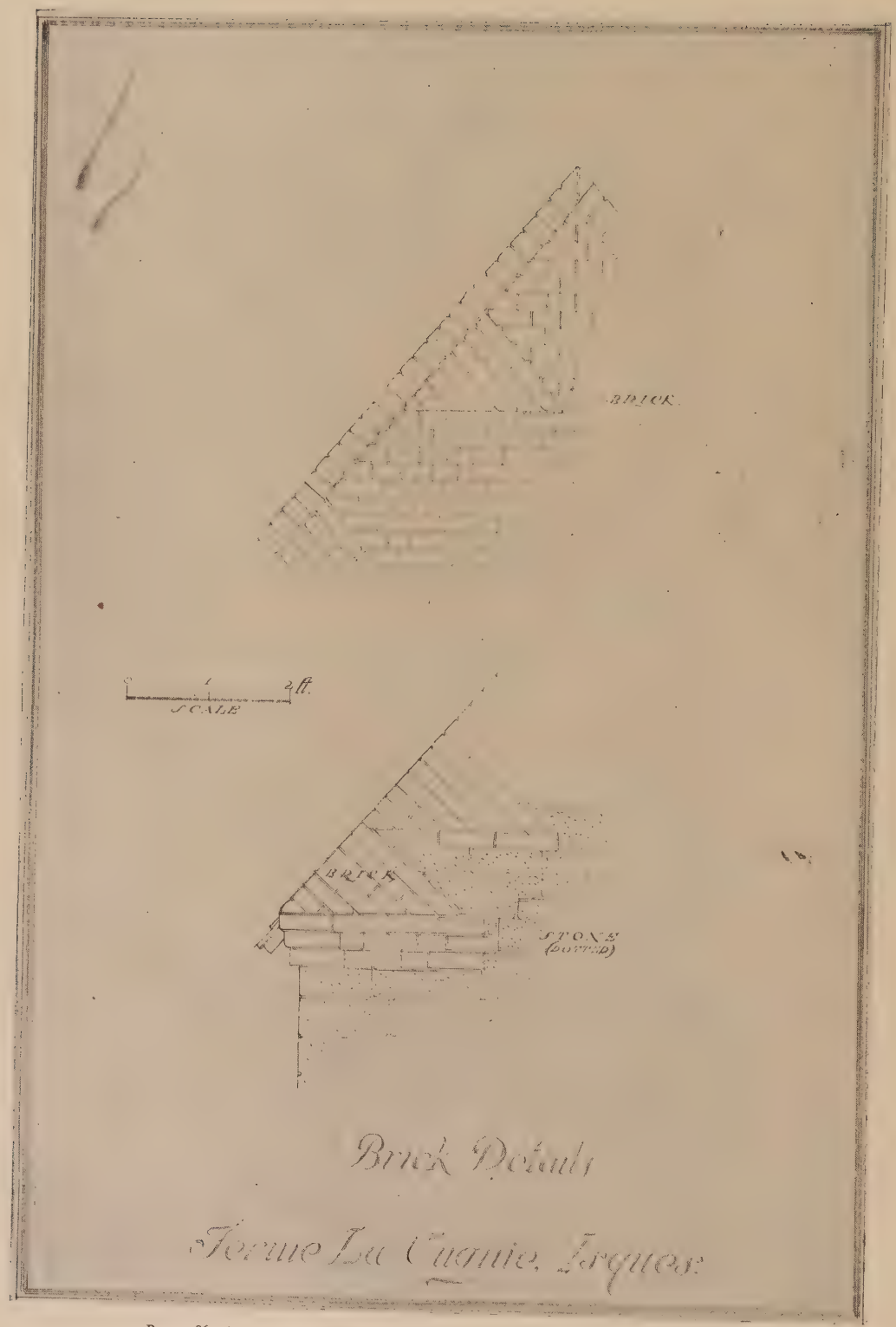


PLATE 86. BRICKWORK DETAILS—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 87. SOUTH AND EAST SIDES—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 88. GENERAL VIEW—FERME LA CUGNIE, ISQUES, PAS DE CALAIS

PLATE 89. GARDEN PAVILION—CHÂTEAU, PONT DE BRIQUES
PAS DE CALAIS

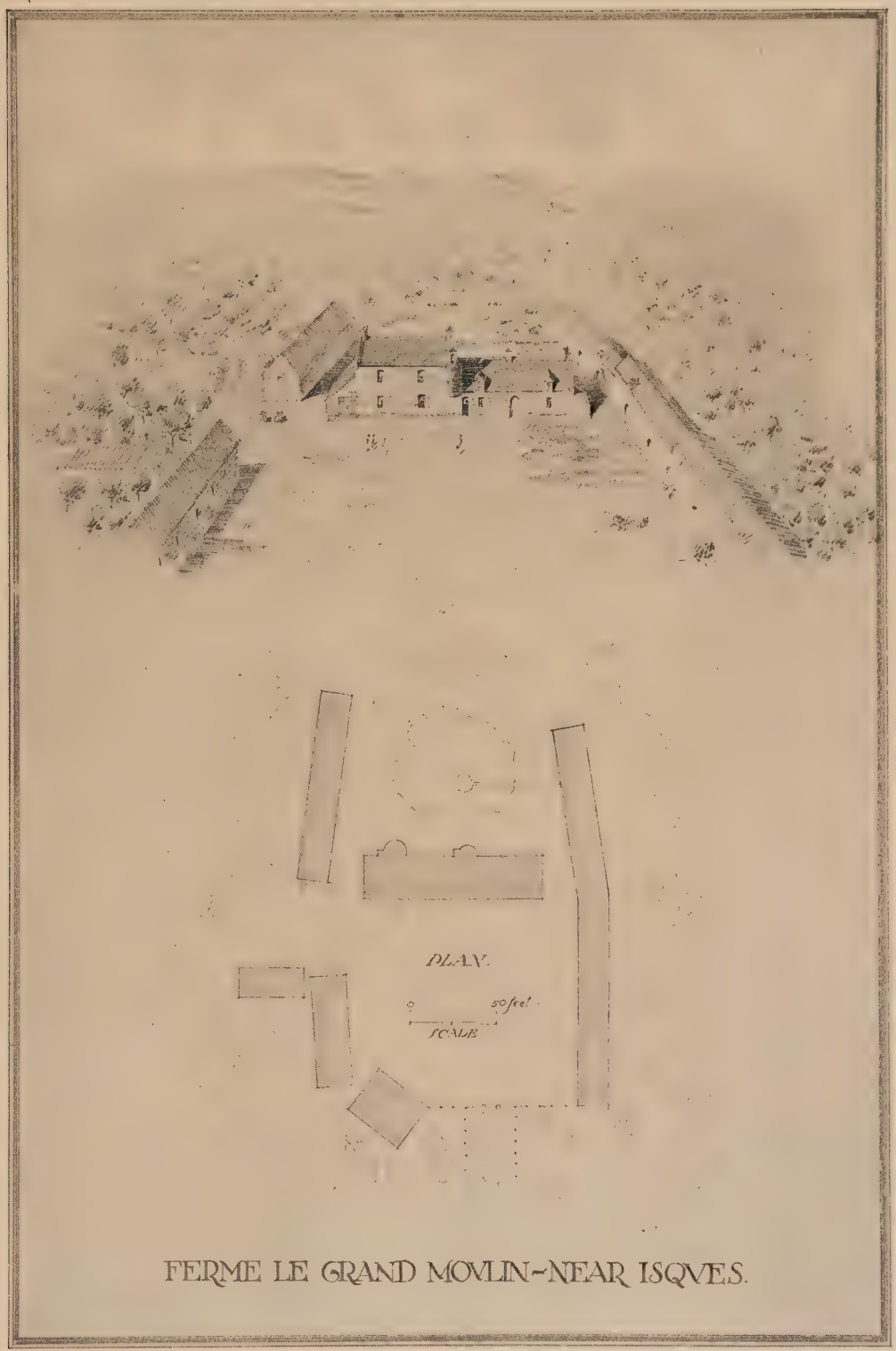


PLATE 90. PERSPECTIVE PLOT PLAN—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

PLATE 91. GENERAL VIEW FROM SOUTH—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

PLATE 92. NORTHWEST TOWER—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

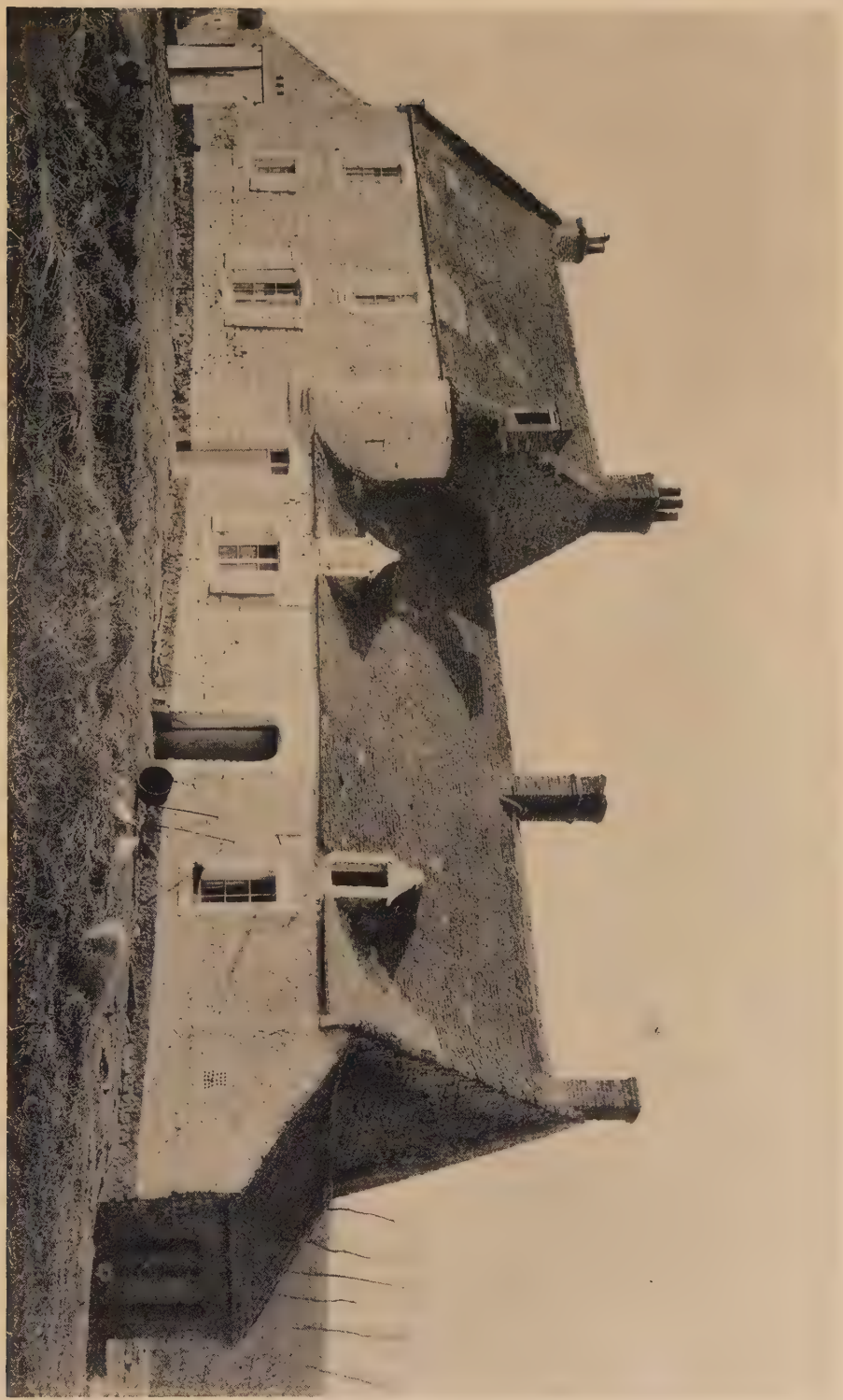


PLATE 93. THE MASTER'S DWELLING—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

PLATE 94. DETAIL OF SOUTH FRONT—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

Bell Turret.

2 ft.
SCALE

Ferme le Grand Moulin – near Isques.

PLATE 95. BELL-TURRET—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

PLATE 96. NORTH SIDE OF DWELLING—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

PLATE 97. WEST END OF DWELLING—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

PLATE 98. NORTH SIDE OF HOUSE, STABLES AND POND—FERME LE GRAND MOULIN, NEAR ISQUES, PAS DE CALAIS

TOURAINE AND THE ORLÉANNAIS

NO PART of France is richer historically or architecturally than Touraine and the Orléannais. Comparable with the manifold diversity of historical and romantic association in this region is the varied wealth of architectural forms to be found there. And this plenitude of interest is by no means confined to the great houses that abound in the " Château Country " of the Loire; it is fully shared by the lesser domestic architecture of all sorts. The great shew places so dazzle the sight and imagination of the average traveller that the less famous abodes, and many others endowed with physical comeliness but invested with no particular glamour of history or romance, are too often wholly overlooked. Yet the charm and interest of cottages, farmsteads, *gentilhommières* and small manors are there in goodly measure if we choose to open our eyes to them.

The lesser domestic architecture that comes within the purview of this volume is of all dates, from the fourteenth century to the nineteenth. Along with the sundry architectural types we find a very considerable range of building materials employed —limestone in a number of guises and textures, limestone and brick together, brick alone, stucco, stucco with brick, stucco with stone, and occasionally some timber construction. For the most part, stuccoed wall surfaces may be dated from the seventeenth century onward, even when they occur on much older buildings. The usual roof coverings are either tiles or slates, both tiles and slates being of the sorts hitherto described in the sections devoted to Normandy and Picardy.

THE " HOUSE OF DIANE DE POITIERS," ORLÉANS. The so-called " House of Diane de Poitiers " (Plates 99–106), at Orléans, is more correctly though not so popularly known as the Hôtel de Farville or Cabut. As it is almost universally known as the " House of Diane de Poitiers," however, even in Orléans, we may as well continue to call it by that name.

It was built in 1542 by Michael Adam, of Jargeau, and is a beautiful example of French Renaissance domestic architecture. It is now carefully preserved as an historical museum and contains an admirable collection of French wood-carving, wrought ironwork and examples of the other allied arts, produced at the height of Renaissance excellence.

The house is built of carefully dressed ashlar of limestone, although the walls in a portion of the courtyard are of brick, the dressings being carried out in limestone.

All the exterior carved stonework details (Plates 100, 103 and 105) are exquisitely wrought and their fashion and execution not only supply a valuable commentary upon the contemporary French assimilation of Italian Renaissance precedents, but also shew the source and prototypes whence were derived the various *motifs* that recur again and again in farmhouses and small manors in the neighbouring country districts. Thus we can readily trace the immediate transmission of style, and the process of adaptation and simplification, from the nearest provincial centre.

To see this process at work we need to look no farther than the doorway of the little cottage at Saint Ay (Plate 116), not many miles distant from Orléans. Scores of these little houses in the neighbourhood of Orléans display a degree of urbanity that was never derived from purely rustic and vernacular precedents. Oftentimes the humblest farmhouses, although their present condition can scarcely be considered inviting, shew traces that unmistakably point to some potent refining influence that permeated the whole region roundabout. It is this quality that makes the country in the neighbourhood of Orléans such a rich and satisfactory hunting ground for the architectural student who is willing, in some places, to shut his eyes to unfortunate modern defacements and a good deal of chronic squalour. Such little houses as the small farmstead at Sablon (Plates 111–114), near Orléans, though not at first sight especially alluring, upon close investigation often yield rewards not to be despised. The door fittings and other wrought-iron hardware to be found in this region will especially repay more than merely cursory notice. Brick and tile details, also, are worth looking into.

GENTILHOMMIÈRE AT SABLON, NEAR ORLÉANS. The *gentilhommière* (Plates 108–110) or gentleman's country house at Sablon, and other neighbouring houses of the same character, exemplify the eighteenth century fruition of chaste expression, in large measure traceable to the quiet influence of the architectural ideals implanted and cherished at Orléans, an influence that has continued to work through the centuries and has affected all local types of houses from the least to the greatest.

The walls are covered with white stucco and the roofs are covered with little thin black slates. Dependencies (Plates 108 and 109) in the form of long, low wings project from each side of the higher mass that comprises the main body of the house. All details are of the simplest sort and definitely decorative elements are conspicuous by their absence; for its comeliness the house depends wholly upon austere simplicity and the justice of its carefully studied masses and contours.

LA MAISON DE DUNOIS, BEAUGENCY. The little town of Beaugency, near Orléans, where Joan of Arc won a victory over the English army in 1429, is full of enticements and rewards for the student of French architecture who is willing to spend a few hours there in a leisurely ramble with a notebook, exploring where fancy or chance may lead. It is safe to follow any and every turning, for on every hand will be found something worth investigating. Beaugency is a very ancient town and, from the Middle Ages down, has treasures in store for those who have eyes to see.

And amongst all Beaugency's treasures, one of the rarest is the building called La Maison de Dunois (Plates 118–125), now used as the Hospice de Ville, an early French Renaissance structure dating from the fore part of the sixteenth century. It is instinct with all the elegance and fresh originality that characterised the first efflorescence of the newly-arrived Italian mode on French soil.

The Maison de Dunois is not a large house, as can readily be seen by a glance at the accompanying plan (Plate 125) and illustrations. The thick masonry walls indicate the interior system as it existed when the structure was first built, having then three large rooms to each floor, with a winding staircase in the

octagonal tower (Plate 120) projecting from the façade—a device reminiscent of the more pretentious approaches to the upper floors at Blois and other famous places not far distant from Beaugency. The adjacent buildings, which now form parts of the Hospice, are all of later erection.

The gateway (Plate 124), by which you enter from the street, is coeval with the house, as we gather from the identity of the masonry and the carved detail. The ancient enclosure thus defined was not a garden but an open courtyard, giving ample space for the wonted gatherings of huntsmen and their attendants when the house was an hunting lodge, as local history records that it was at first.

The walls are built of a mellow, creamy limestone quarried in the vicinity, which lent itself kindly to the fashioning of the delicate mouldings and carved enrichments that bear such striking testimony to the transition from late Gothic methods to Classic forms of expression. One hesitates, uncertain whether to speak of " pilasters " or " engaged columns " that adorn the doorway (Plate 119) and whether to refer to stopped " chamfers " or stopped " orders," so curiously are Gothic and Classic details blended. At all events, the intermingling is so pleasant and so ingeniously managed that we cannot but accord it our admiration for its freshness and fearless spontaneity. The carving is exquisitely rich and graceful, and in this connexion the floriated string course, rising label-wise over the central window in the staircase tower, deserves close scrutiny, as do also the egg and dart course of the moulded tower cornice and several of the details that embellish the windows. Two of the monial windows of the upper floor (Plate 118) retain all of their original members, though of course the ancient glazing has long since disappeared. Elsewhere, with the exception of those in the stair tower, the windows have suffered mutilation and consequent loss of character.

The roof is covered with small, thin slates and indicates, albeit in a very restrained and decorous manner, the ingenuity and fanciful inventiveness displayed by the slate-roofers of France, a race who lost none of their cunning until the stupid taste of the nineteenth century set it in abeyance. The little

chapel louvre (Plate 122) affords a slight instance of the tractability of slates when manipulated by the adroit craftsmen of the sixteenth, seventeenth and eighteenth centuries, who understood their nature and got the best out of them.

THE CHÂTEAU DE DUNOIS, BEAUGENCY. Another Beaugency monument of great architectural charm and interest is the old castle called the Château de Dunois (Plates 126–134), a building now utilised as a workhouse for the whole Department of Loiret. This circumstance explains the somewhat unsatisfactory character of the illustrations, as existing conditions, in certain cases, precluded the possibility of making either photographs or measurements, while in others obstructions that could not be moved had to be photographed along with the subjects we desired to present, as, for example, the fifteenth century fireplace (Plates 131 and 132), in front of which were long deal tables at which the inmates were busily engaged in plaiting rush mats from very evil-smelling rushes.

The Château de Dunois, it is true, is quite obviously neither a farmstead nor a small manor house. Nevertheless, it embodies so many features of suggestive value that it seems fitting to present it in company with other examples of a more purely domestic quality, particularly as not a few of the items entering into its varied composition are readily susceptible of adaptation and incorporation in work based on the robust manner typified in the dwellings more peculiarly within our proper sphere.

The carved fireplace of limestone in one of the great chambers on the first floor is an admirable specimen of rich but restrained late fifteenth century design when the Gothic influence was just perceptibly beginning to yield place to the newer Classic mode derived from Italy. While the half-tone illustration conveys a semblance of its environment, the measured drawing gives the data requisite for reproduction or adaptation. That is to say, in this case the over-all measurements are accurate; the details are literally faithful up to a certain point, but beyond that they are somewhat conjectural owing to the interruption of our work in the manner alluded to in Chapter I.

Barring a few places where the walls are faced with carefully dressed limestone ashlar, they are composed of limestone

rubble (Plate 128) with stone of exceedingly varied sizes, and they present a peculiarly agreeable texture. Where the walls are of rubble, the quoins are roughly squared blocks of limestone of various widths (Plates 128 and 129), but the moulded string courses and the window cills and architraves are chiselled with scrupulous care, as are also the dentilled cornices that appear at one or two places as later additions. The roofs are of small slates, that afford an infinitely more flexible texture than slates of larger size.

The design of many of the windows is especially good (Plate 129), and even though some of them have been ruthlessly mutilated, enough remains to supply serviceable inspiration. None of the old glazing, of course, is left. Nevertheless, much of the present glazing is distinctly good and deserves more than merely a passing glance. In the courtyard the arcade is obviously of far later date than its surroundings, but the courtyard composition, taken as an whole, contains features meriting notice. The courtyard (Plate 130) measurements, like those of the fireplace, are not as accurate as we could have wished them to be; the explanation is the same.

Altogether, the Château de Dunois is a building that, once seen, lodges firmly in the memory and, from time to time, bits of it spring vividly before the mind's eye, carrying their burden of useful recollection.

A few illustrations, together with some of the details of the most ordinary dwelling houses (Plates 134–141), scattered here and there through Beaugency, are given following the illustrations of the Château de Dunois and are an earnest of what awaits the searcher in this and other little towns that dot the region.

PLATE 99. STREET FRONT—"HOUSE OF DIANE DE POITIERS," ORLÉANS

PLATE 100. DETAIL OF STREET FRONT—"HOUSE OF DIANE DE POITIERS," ORLÉANS

PLATE 101. CORNER IN COURTYARD—"HOUSE OF DIANE DE POITIERS," ORLÉANS

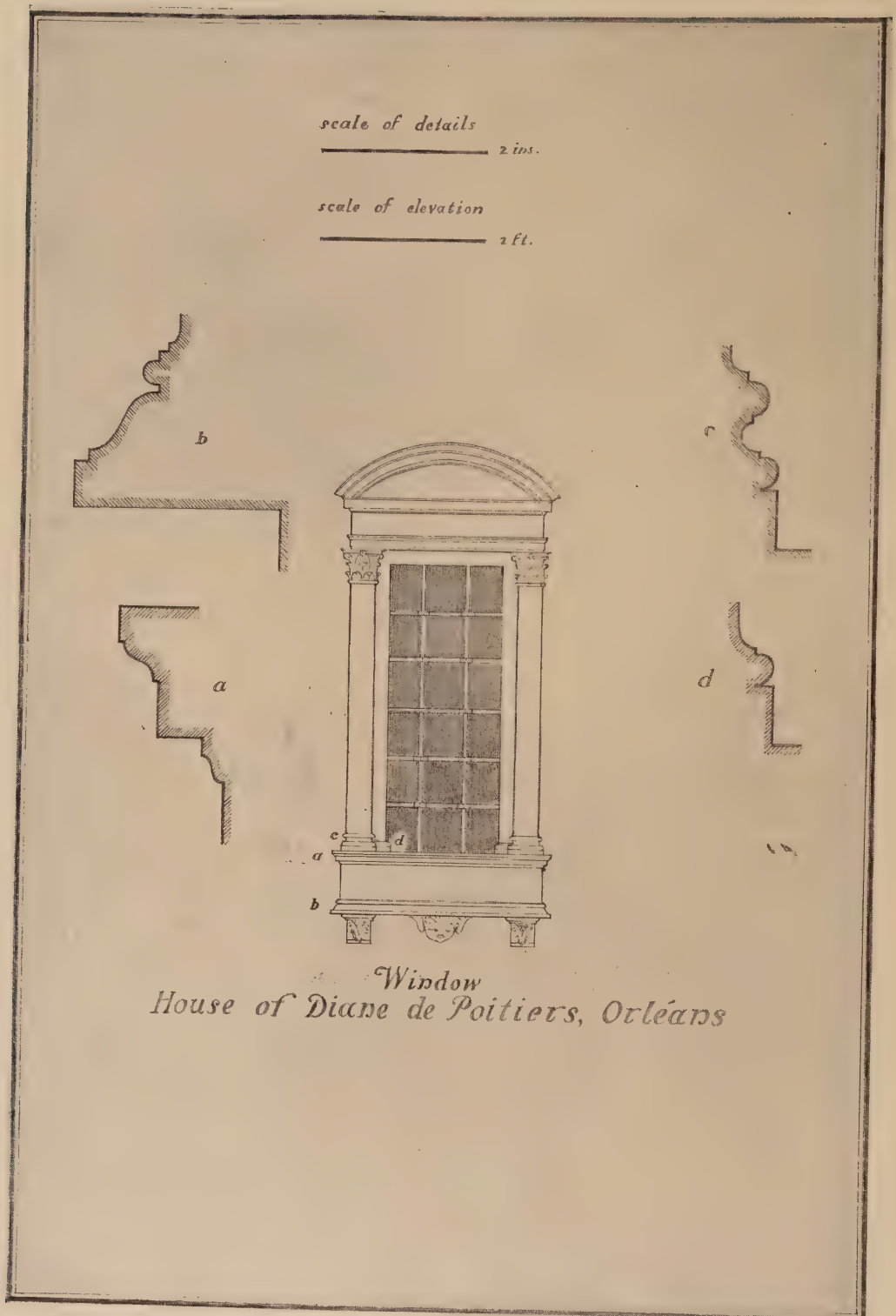


PLATE 102. MEASURED DRAWING OF WINDOW—"HOUSE OF DIANE DE POITIERS," ORLÉANS

PLATE 103. WINDOW DETAIL—"HOUSE OF DIANE DE POITIERS," ORLÉANS

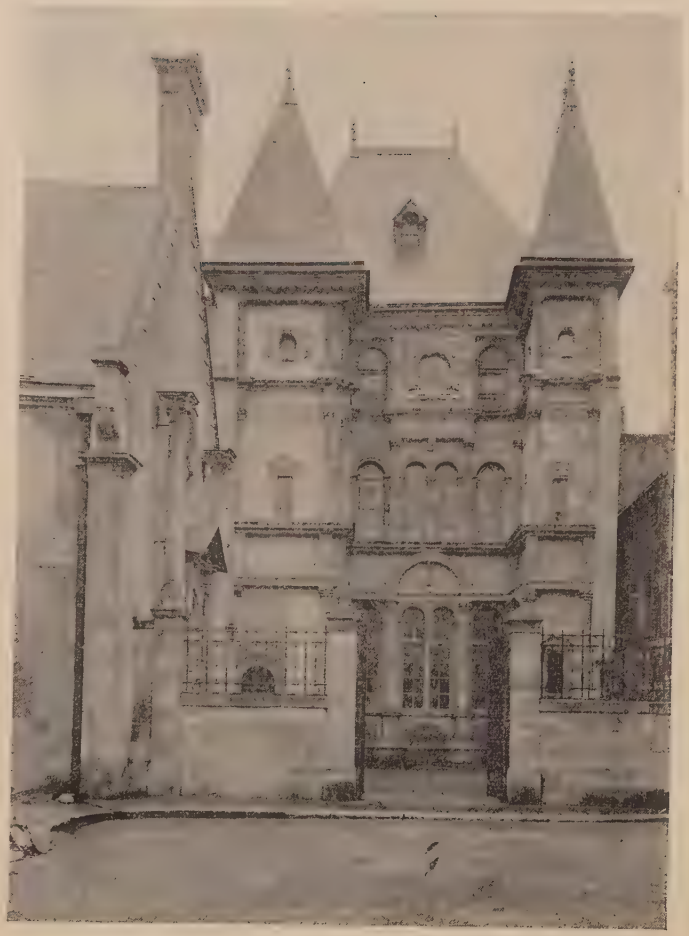


PLATE 104. COURTYARD FRONT—"HOUSE OF DIANE DE POITIERS"
ORLÉANS

PLATE 105. COURTYARD DETAIL—"HOUSE OF DIANE DE POITIERS"
ORLÉANS

PLATE 106. COURTYARD LOGGIA—"HOUSE OF DIANE DE POITIERS"
ORLÉANS

PLATE 107. GENERAL STREET VIEW—"HOUSE OF DIANE DE POITIERS"
ORLÉANS

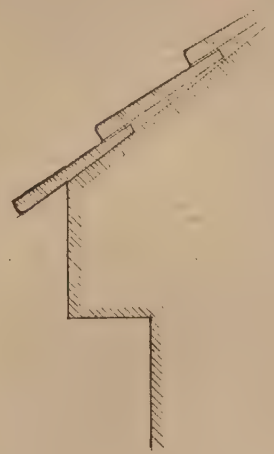
PLATE 108. NORTH FRONT—*GENTILHOMMIÈRE*, SABLON, NEAR ORLÉANS, LOIRET

PLATE 109. NORTH APPROACH—*GETILHOMMIÈRE*, SABLON, NEAR ORLÉANS, LOIRET

PLATE 110. SOUTH FRONT—*GENTILHOMMIÈRE*, SABLON, NEAR ORLÉANS, LOIRET

PLATE III. COTTAGE—SABLON, NEAR ORLÉANS, LOIRET

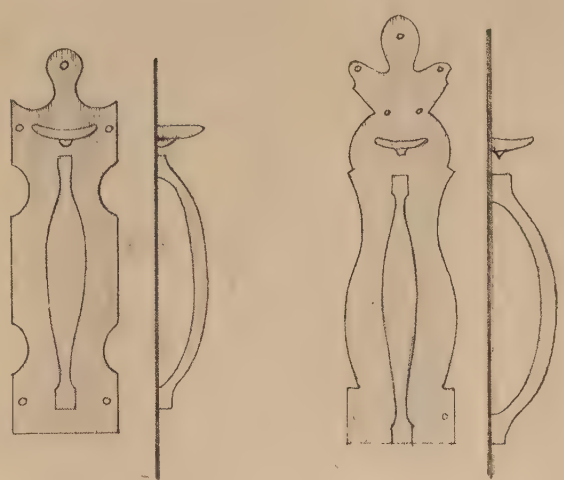
PLATE 112. DOORWAY, COTTAGE—SABLON, NEAR ORLÉANS, LOIRET



Detail of Cornice

0 1 2 3 4 5 6 ins.

SCALE.



Wrought Iron Latches.

HALF FULL SIZE.

Sablon near Orléans.

PLATE 113. DRAWN DETAILS, COTTAGE—SABLON, NEAR ORLÉANS, LOIRET

PLATE 114. DOOR AND DORMER DETAIL, COTTAGE—SABLON, NEAR ORLÉANS, LOIRET

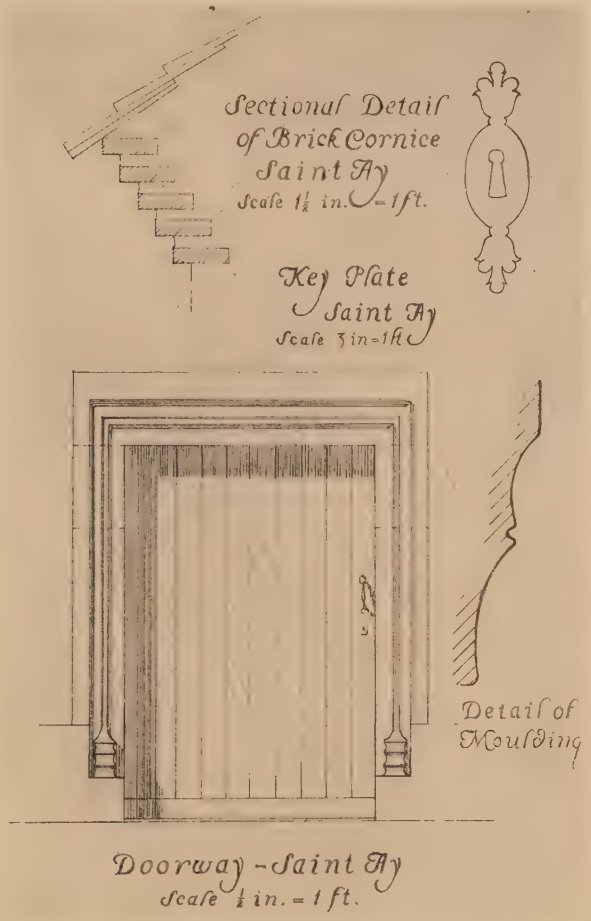


PLATE 115. DRAWN DETAILS, COTTAGE—SAINT AY NEAR ORLÉANS, LOIRET

PLATE 116. COTTAGE DOORWAY—SAINT AY, NEAR ORLÉANS, LOIRET

PLATE 117. DOORWAY AND CORNICE DETAILS—COTTAGE, SAINT AY, NEAR ORLÉANS, LOIRET

PLATE 118. EAST FRONT—LA MAISON DE DUNOIS, BEAUGENCY, LOIRET

PLATE 119. DOORWAY—LA MAISON DE DUNOIS, BEAUGENCY, LOIRET

PLATE 120. DETAIL OF OCTAGONAL STAIR TOWER—LA MAISON DE DUNOIS BEAUGENCY, LOIRET

PLATE 121. NORTH SIDE OF FORECOURT—LA MAISON DE DUNOIS, BEAUGENCY, LOIRET

PLATE 122. ANGLE OF BACK COURT—LA MAISON DE DUNOIS, BEAUGENCY, LOIRET

PLATE 123. SIDE OF REAR COURT—LA MAISON DE DUNOIS, BEAUGENCY, LOIRET

PLATE 124. GATEWAY—LA MAISON DE DUNOIS
BEAUGENCY, LOIRET

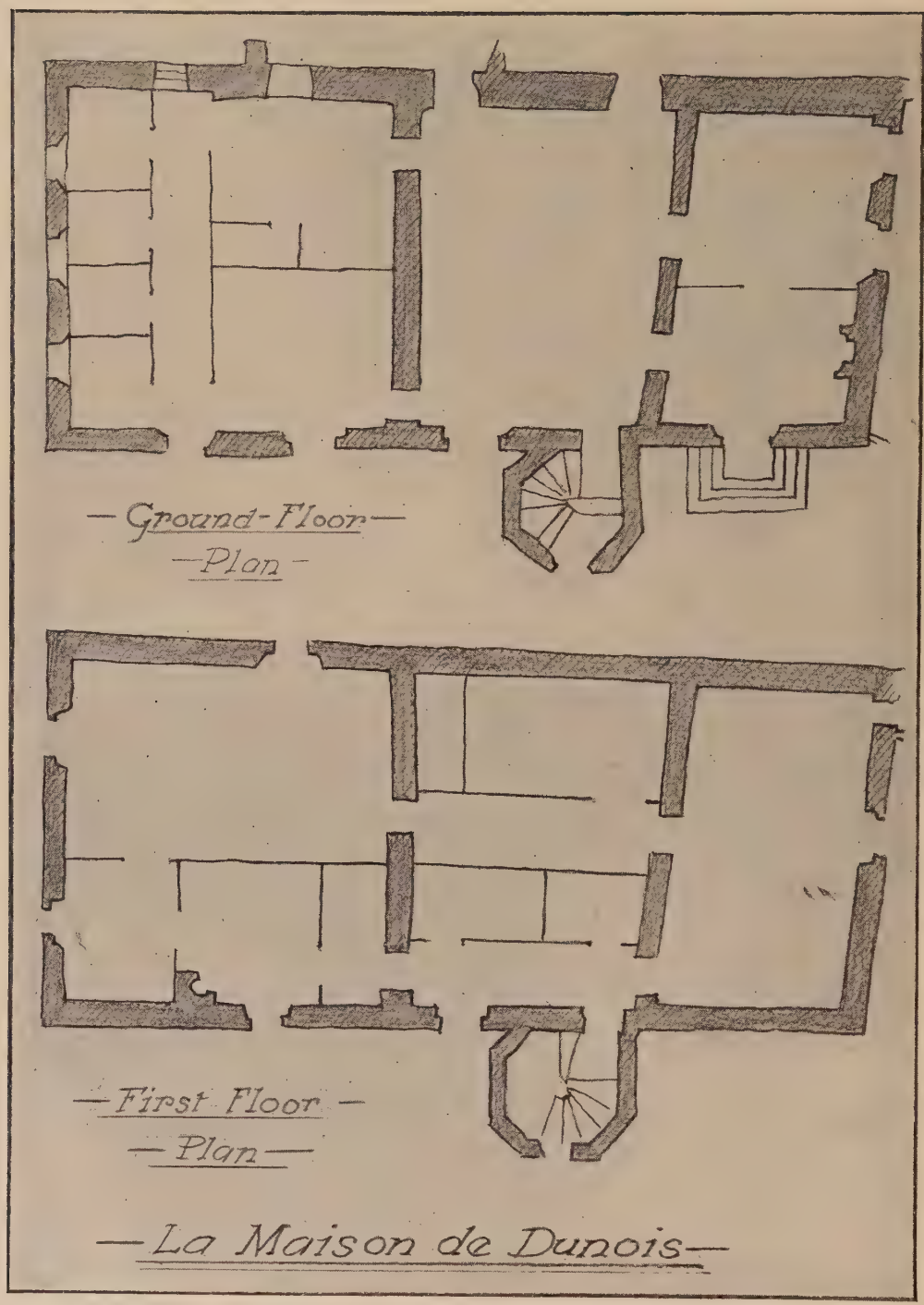


PLATE 125. PLANS OF GROUND AND FIRST FLOORS—LA MAISON DE DUNOIS, BEAUGENCY, LOIRET

PLATE 126. THE KEEP—CHÂTEAU DE DUNOIS, BEAUGENCY, LOIRET

PLATE 127. GATEWAY TO COURTYARD—CHÂTEAU DE DUNOIS, BEAUGENCY, LOIRET

PLATE 128. OLD TOWER BY THE KEEP—CHÂTEAU DE DUNOIS, BEAUGENCY, LOIRET

PLATE 129. STAIR TOWER IN COURTYARD—CHÂTEAU DE DUNOIS, BEAUGENCY, LOIRET

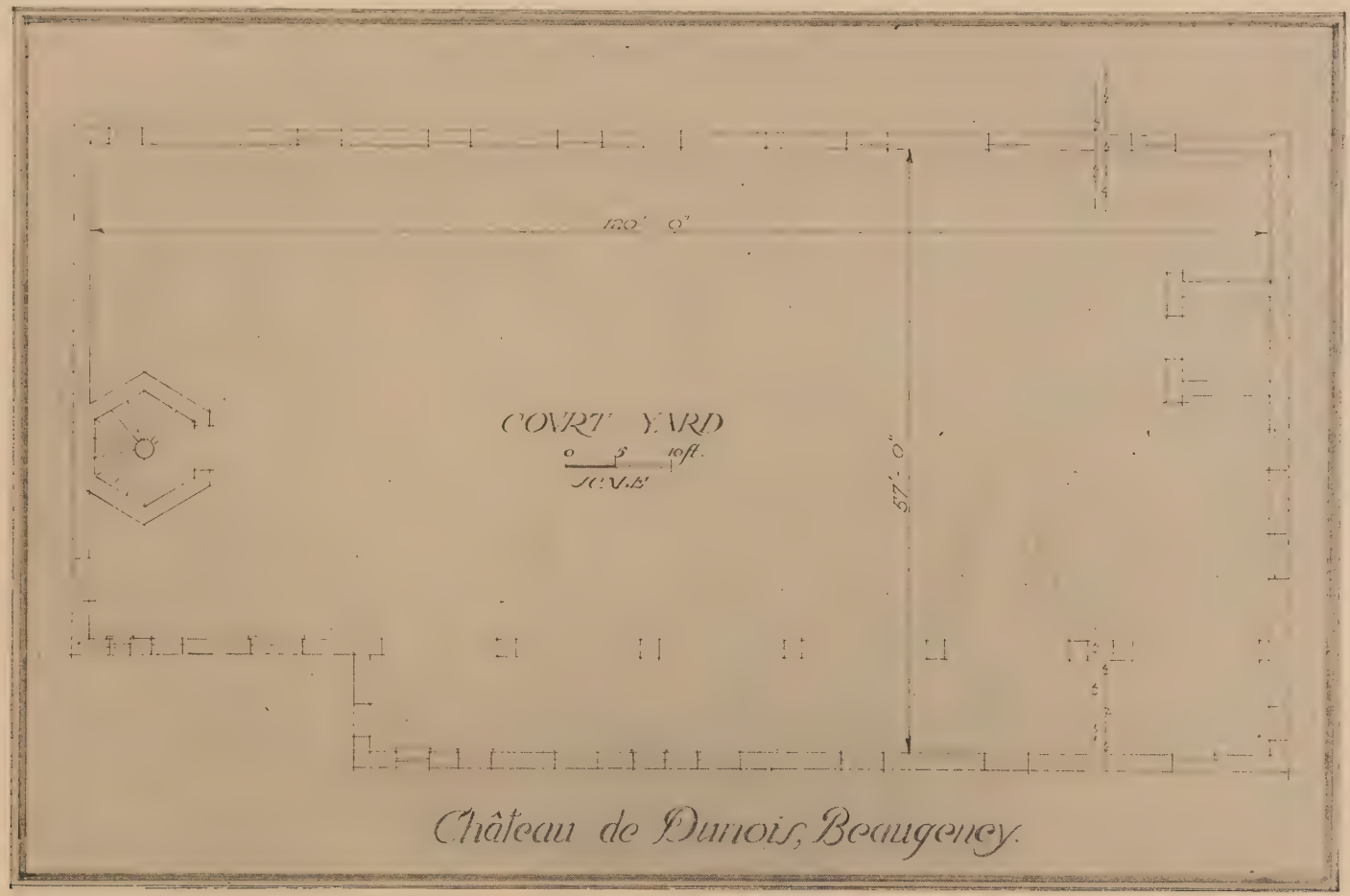


PLATE 130. PLAN OF COURTYARD—CHÂTEAU DE DUNOIS, BEAUGENCY, LOIRET

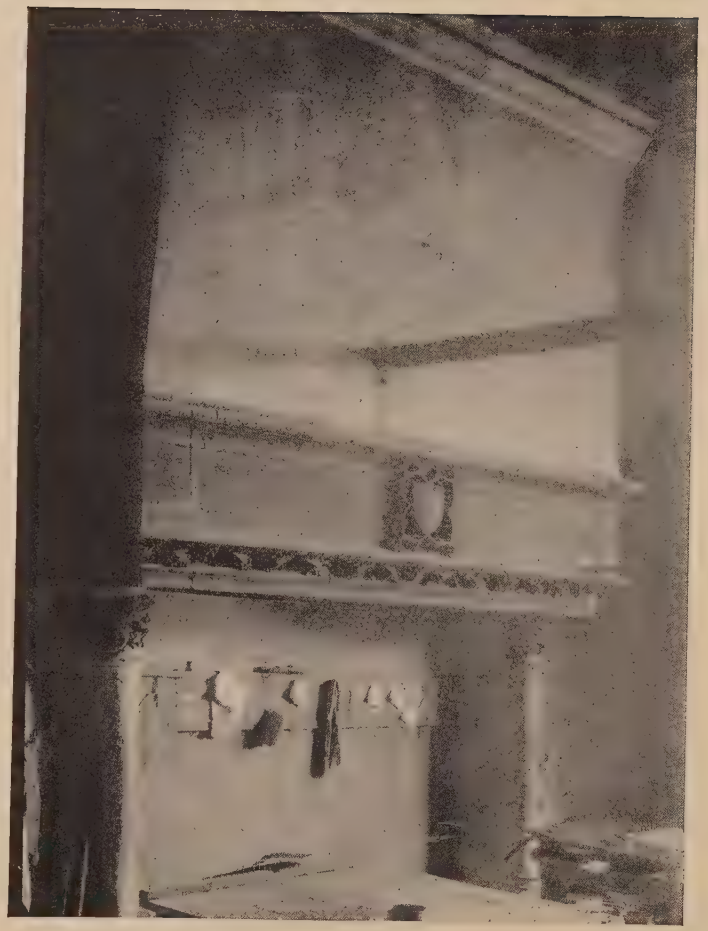


PLATE 131. FIFTEENTH CENTURY FIREPLACE—CHÂTEAU DE DUNOIS
BEAUGENCY, LOIRET

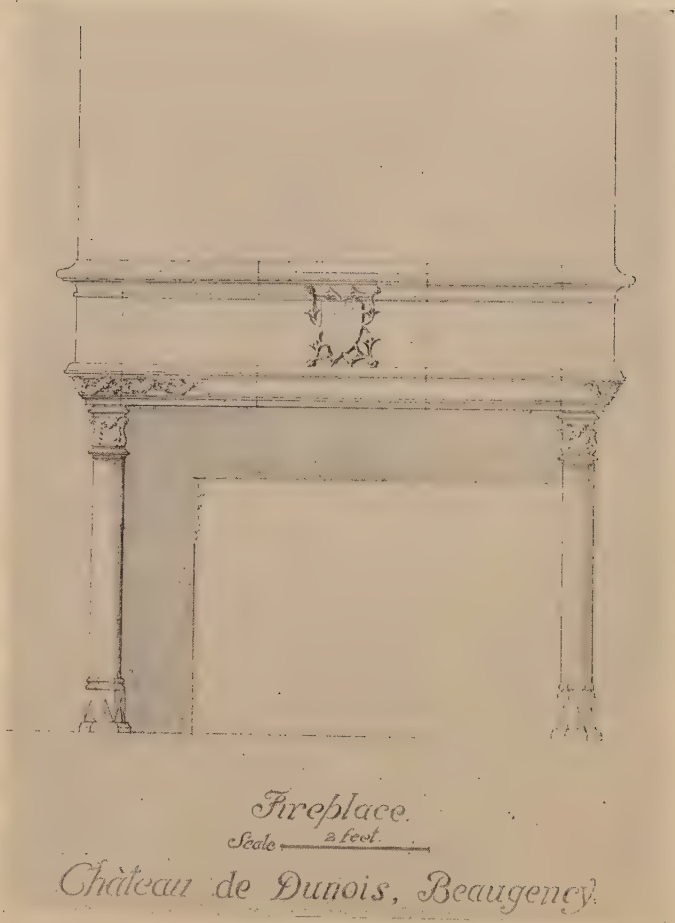


PLATE 132. FIREPLACE DETAIL—CHÂTEAU DE DUNOIS
BEAUGENCY, LOIRET

PLATE 133. DOORWAY OF STAIR TOWER—CHÂTEAU DE DUNOIS, BEAUGENCY, LOIRET

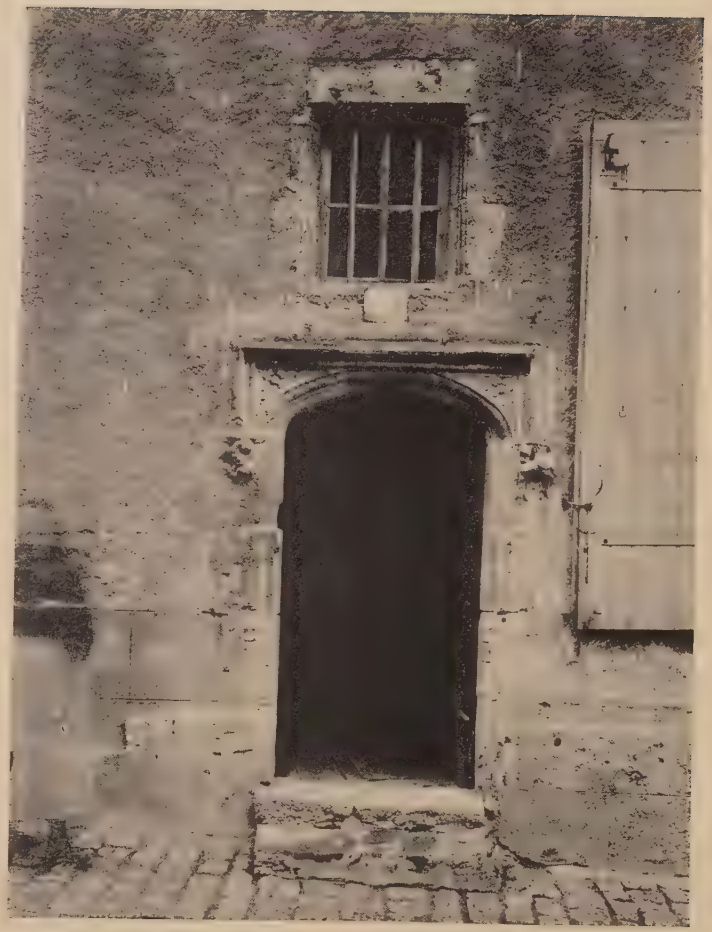


PLATE 134. LATE GOTHIC DOORWAY—SMALL HOUSE, BEAUGENCY, LOIRET

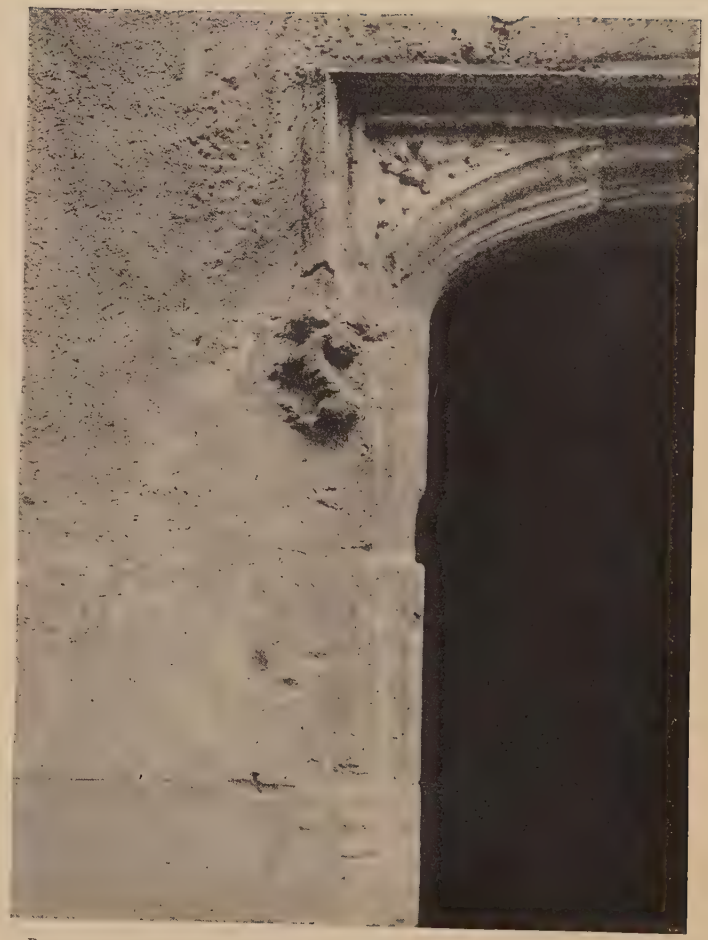


PLATE 135. DETAIL OF DOORWAY—SMALL HOUSE, BEAUGENCY, LOIRET

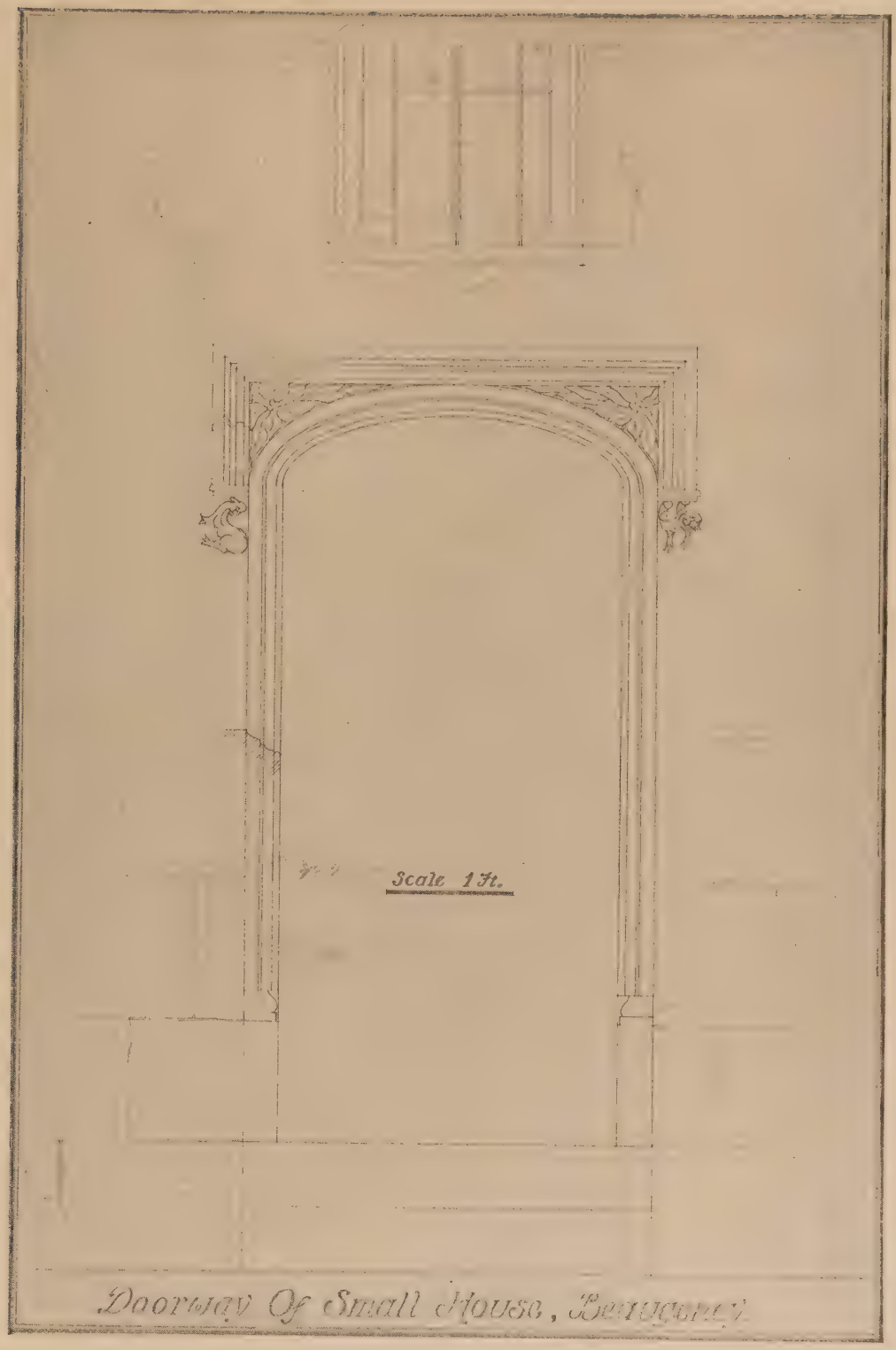


PLATE 136. DOORWAY DETAIL—SMALL HOUSE, BEAUGENCY, LOIRET

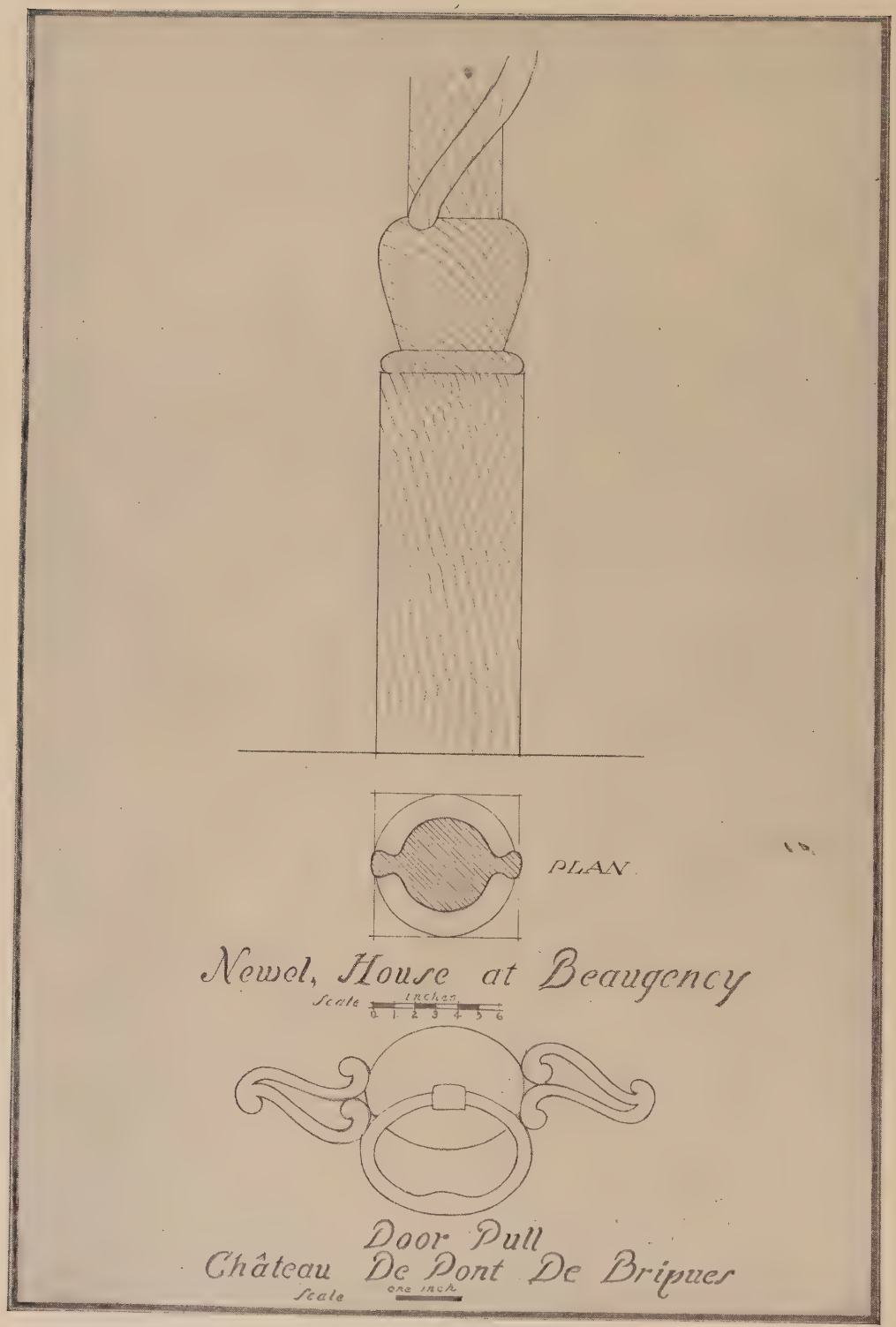


PLATE 137. DETAILS—SMALL HOUSE, BEAUGENCY, LOIRET—CHÂTEAU, PONT DE BRIQUES, PAS DE CALAIS

PLATE 138. NORTH END OF SMALL HOUSE, NEAR COBBLER'S SHOP
BEAUGENCY, LOIRET

PLATE 139. SOUTH FRONT OF COBBLER'S SHOP—BEAUGENCY, LOIRET

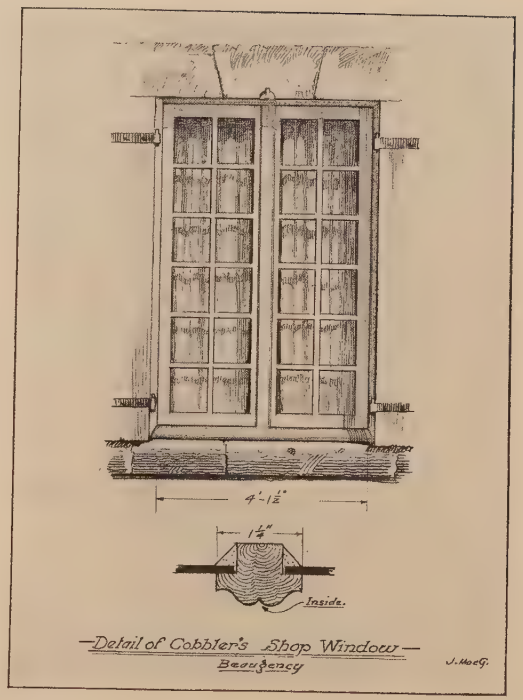


PLATE 140. MEASURED DRAWING OF WINDOW DETAIL—THE COBBLER'S SHOP.

PLATE 141. WINDOW DETAIL—THE COBBLER'S SHOP

PLATE 142. WEST FRONT, PENCIL SKETCH—LA RABATERIE, NEAR PLESSIS-LES-TOURS, INDRE ET LOIRE

PLATE 143. WEST FRONT—LA RABATERIE, NEAR PLESSIS-LES-TOURS, INDRE ET LOIRE

PLATE 144. NORTH WING—LA RABATERIE, NEAR PLESSIS-LES-TOURS, INDRE ET LOIRE

PLATE 145. NORTH END—LA RABATERIE, NEAR PLESSIS-LES-TOURS, INDRE ET LOIRE

PLATE 146. SOUTH WING, FROM GARDEN—LA RABATERIE, NEAR PLESSIS-LES-TOURS, INDRE ET LOIRE

PLATE 147. ROAD FRONT—SMALL HOUSE, VILLARDRY, INDRE ET LOIRE

PLATE 148. STREET VIEW AND CHURCH—MORÊT-SUR-LOING
SEINE ET MARNE

PLATE 149. SHOP FRONT—MORÊT-SUR-LOING
SEINE ET MARNE

PLATE 150. SHOP DOORWAY, DETAIL—MORÊT-SUR-LOING, SEINE ET MARNE

PLATE 151. GATE TOWER AT BRIDGE END—MORÊT-SUR-LOING

PLATE 152. OLD TOWN GATE—PONT-SUR-YONNE, SEINE ET MARNE

BURGUNDY

N FOLLOWING a course from north to south through the fertile, rolling countryside of Burgundy, one cannot but be impressed by the number of small châteaux, manor houses, *gentilhommières* and farmsteads that have escaped serious alteration or mutilation at the merciless hands of modern "improvers" with an obsession for effacing or marring whatever is architecturally good and installing what they conceive to be "practical, utilitarian" features. Not a few of the old houses are virtually intact, at least so far as regards their major members and details.

While noting this generally fortunate condition, at the same time one is struck by the great variety to be found in the domestic architecture of the region. Not only are there all sorts of abodes, but they are of all dates, from the twelfth century to the early years of the nineteenth.

Sometimes the ancient manorial seat of a family has been superseded by a later house built nearby, the older structure being relegated to the occupancy of peasant farmers. The Château de Charrèconduit, at Chatenoy-le-Royal, near Chalon (Plates 219–229), affords an instance of such transference. In 1704 the present house of the master of the estate was built to accord with the more luxurious conception of polite life then current, and the earlier buildings were turned over to farming purposes.

As already pointed out, in a previous chapter, the name *château* may mean almost anything. A château may be a castle or something approximating a castle in size and the fashion of its design, as one would expect from the strict meaning of the word. Again, the name may be applied to what is in reality only a small manor house or a farmstead. Many of the smaller châteaux, from time to time, have become, in actual fact, no more than farmsteads, but despite their changed condition the name "château" remains. This gradual and continuous change

accounts for the number of castellated farmhouses, which thus, as it will be seen, have a different origin from the fortified farmsteads of Picardy. One should be careful, in view of the foregoing explanation, not to be misled by nomenclature into expecting too much of dwellings they may have heard spoken of as "châteaux."

Burgundian domestic architecture, usually of most substantial building, is characterised by its stone or stuccoed walls. We rarely see brick walls, as we do now and again in Picardy, or chequered brick and stonework as in Normandy. When brick occurs it is generally used in cornices, as, for example, at the *old* Château de Charrèconduit (Plates 224, 225 and 227), or in some other way where it does not play a conspicuous part in the wall surface.

Nearly all of the domestic architecture, even in the castellated forms, has a genial aspect quite unlike the dour severity that occasionally marks the manors and farmsteads of Brittany. The genial aspect and amplitude of the building echoes the genial aspect of the country, and yet few of the Burgundian structures seem to grow as spontaneously from their natural surroundings as do many of those in Normandy. Direct human artifice and the deliberate manipulation and shaping of nature to man's requirements are more in evidence; but the buildings are well set and their environments are full of mellow grace.

The roofs are commonly either tiled or slated. As a general rule, the slates are of the small, thin black sort (*v.* Plates 157-159 and 160) and convey a crisp aspect. Tiles, to a great extent, though of course thicker than the paper-like slates, are of the thin, small, orange-red variety, more or less warped in the firing, and the roofs on which they are used present an exceptionally engaging texture. As one gets well to the south in Burgundy, however, semi-round red tiles, more or less resembling North Italian roofing tiles, make their appearance with increasing frequency. Tiles of this sort may be seen on some of the roofs (Plates 243 and 245) at Saint Albain.

It is much to be regretted that more illustrations of interiors cannot be given, but, unfortunately, most of the houses have been pulled about inside to such an extent that the interiors bear little

semblance to their pristine condition, or else, being turned over to peasant occupants, they have been allowed to fall into such a sorry state that there would be no point in shewing them. The interiors of the Château de Missery (Plates 179–181, 183 and 184), by great good luck, have always been maintained in a becoming state and are now scrupulously preserved by the present owner.

In this connexion it should be remembered that very few interiors earlier than the latter part of the seventeenth century are to be met with, and even these are somewhat rare. More often old interiors date from some part of the eighteenth century and there are none too many of them. Of course there are interior bits here and there, such as doorways, fireplaces, carved ceiling beams and floor paving, that have survived from early periods and, now and then, through mere chance, one may come upon a piece of Renaissance furniture, but as a rule the interiors have either been reconstructed or else dismantled and allowed to go more or less to ruin, so that a really early interior in anything resembling its ancient condition is almost non-existent. As for furniture, or anything movable, with antique dealers and collectors scouring the country from north to south and from east to west, how can any one hope or expect to find a single item left in its long-accustomed place?

As a matter of fact, in the seventeenth century—especially in the latter part of the century—there was a widespread remodelling and refurbishing of interiors. A taste for greater luxury and comfort was abroad and it penetrated to the farthest corner of the kingdom; and this taste was quickened and encouraged by the royal example set at Versailles. The standards of living were rapidly changing, and even those least inclined to follow in the wake of fashion gradually made concessions to the new influence; those to whom it appealed—and they were many—eagerly responded and added impetus. Exterior changes often accompanied those that were taking place inside.

The process begun in the seventeenth century went on with unabated vigour in the eighteenth and was halted only for a few years by the calamity of the Revolution. In view of this century and an half of continuous change, remodelling and addition, it

would be strange indeed if many interiors of earlier date than the seventeenth century had been left intact in movables and fixed background. Sometimes interiors represent successive stages of change and hence have a composite character from which the various elements can be picked out and attributed to their several eras.

THE SOUS-PREFECTURE, JOIGNY. The Sous-Prefecture at Joigny (Plates 153–155) presents a late eighteenth or early nineteenth century aspect, although the contour of the roof savours rather of the late seventeenth century. Thin black slates are used for the roof covering and are quite customary in this part of France as well as in the north. A noteworthy feature of special interest is the admirably designed (Plate 153) Directoire house-door. A jacket of cream-grey stucco covers the walls and there are carefully dressed limestone quoins, doorway, string course and cornice.

A glassed-in loggia (Plate 155) or arcade, built of wood on a brick and stuccoed base, connects the Sous-prefecture, which was originally, of course, a private dwelling, with another house presumably used at an earlier date as quarters for the gardener and servants. This loggia or arcade is designed in an agreeable Directoire manner and offers an excellent *motif* for an orangery or conservatory. Behind the house is an old, geometrically planned walled garden with a long pool. The garden has been so pulled about, however, and is so overgrown, save where vegetables are planted, that it is difficult to make out now what it was in its prime.

THE CHÂTEAU DE SAINT MORÈ, NEAR NAILLY. The Château de Saint Morè, near Nailly, in the placid little valley of the Cure (Plates 156–163), is a thirteenth century castellated structure, surrounded by a moat. It successfully underwent an eighteenth century alteration and became an ample and thoroughly comfortable country house adapted to all the needs of polite existence in that sophisticated age.

It is a massively built square structure enclosing an open quadrangle, and at each exterior corner is a projecting round tower, after the manner of so many of the small twelfth and thirteenth century castles. The thick stone walls are coated with

grey stucco and the roofs are covered with small, thin and very closely laid black slates.

Crossing the bridge over the moat, you come to the *porte-cochère* that has taken the place of the old portcullis. The portion of the building between the two northern towers at the time of the remodelling was made into the family's dwelling, the eastern and western sections behind it being reserved for the various offices and dependencies. Most of the south wall, as shewn in one of the illustrations (Plate 161), was thrown down to let the southern sunshine into the garden that fills the old courtyard. The cutting of large windows into the north wall (Plates 157, 159 and 160) and northern towers, and the piercing of the roof with dormers and chimney-stacks, did not unfavourably modify the aspect of the building, which still retains every significant mark of its castellated origin. The utter simplicity of the structure, simple to the point of austerity, is one of its chief charms.

The approach to the château is through an avenue that opens out into an hedged and gravelled forecourt (Plate 157), whence a bridge across the moat gives access to the north front. To the right, upon entering, a cross alley from the forecourt leads to the group of dependencies established at or subsequent to the remodelling and expansion in the early or middle part of the eighteenth century. The plan of the garden (Plates 156, 158 and 161) in the courtyard within the château savours of seventeenth century ideals. It has the merits of getting the maximum of effect out of a limited space and of being satisfying. The plan of the forecourt and the avenue approach accords more fully with early eighteenth century methods. The whole scheme is definite, coherent and adequate.

THE CHÂTEAU JACQUOT, SAINTE MAGNANCE. The Château Jacquot, near Sainte Magnance, a twelfth century castellated dwelling (Plates 164–168), has undergone little outward change from its pristine condition. It is massively built of stone with a coating of stucco which has more or less worn off. The stucco, in all likelihood, was not an original feature, but was plastered over the rubble walls in the sixteenth or seventeenth century, when a good deal of that sort of thing was done. Thin, flat orange-red tiles of small dimensions cover the roofs and make a pleasing

harmony with the tawny stucco of the walls, relieved by the darker patches of weathered limestone rubble shewing through.

The contours of this old building, with its sloping-walled and conical-roofed round towers outstanding at three corners and a corbelled turret at the fourth, its steep, hipped roof, and its flanking chimney-stacks at each end, afford a most agreeable as well as regionally characteristic composition. While a few large windows have been cut in the south wall (Plates 165 and 168), the north, east and west walls, pierced by a few tiny windows and loopholes, remain much as they were when the château was built in a rude and troublous age and provisions for defence against assault were necessary. There are few exterior details to soften the severity of the *ensemble,* which is full of forceful dignity. The corbelling of the turret (Plates 164 and 166), however, is an item that ought not to be overlooked. In plan the group forms a simple quadrangle, two sides of which are closed by the château and its barns, while the other two sides of the quadrangle are shut in by high walls.

THE CHÂTEAU DE MISSERY. Scarcely a sharper contrast could be imagined between two old houses of very nearly the same date than that displayed by the Château de Missery (Plates 169–185) and the Château Jacquot. They are less than twenty miles apart, both were the outcome and reflection of the same condition of society, and both were very much alike at the outset, except that the thirteenth century Château de Missery was a structure covering more ground and had a moat about it, which latter item would have been difficult to compass on the Château Jacquot's comparatively steep site. The Château Jacquot remains a little-altered witness to the manners of the twelfth century and has fallen into the hands of peasant farmers who care naught about its preservation except in so far as it provides them with a weather-worthy shelter; the Château de Missery has always been occupied by the family who built it, until a few years ago, when it passed into the hands of an equally appreciative owner, so that it has had unfailing good care, and it embodies, like the Château de Saint Morè, the early eighteenth century ideals of remodelling applied to the ancient castellated dwellings of the region, only in a more polished, elaborate and extensive manner.

In the fore part of the eighteenth century, when the owners of the Château de Missery felt the impulse of renovation and change then sweeping through provincial France and determined to bring their abode more into accord with the comforts and prevalent amenities of the age, they threw down three sides of the four-towered structure, leaving all the towers standing however (Plate 173), and between the two western towers (Plates 171, 173 and 176), incorporating them with it, contrived the distinguished composition as we see it to-day. Most of the interior was as fully remodelled as the exterior and, as the illustrations shew, admirably represents the fashions of the age when the change took place, although here and there are to be found such reminders of the old order as the great kitchen fireplace (Plate 182) with its accessories.

In plan, the space within the moat has been reserved for the dwelling and the broad expanse of lawn before the southeast front; the various dependencies (Plates 172–174) and gardens have been arranged in the eighteenth century manner beyond the moat.

SENNECY-LE-GRAND. Not a great deal is left of the old château at Sennecy-le-Grand, but what there is still standing (Plates 186–191) is very well worth while. Two corner lodges (Plates 186, 187 and 189), a part of the moat with its massive retaining wall, and a range of buildings on the east side, now given over to the office of the mayor and various municipal purposes, are all that remain of what was once one of the most important strongholds of the region. The masonry of the southeastern corner lodge (Plates 186 and 187) is particularly fine in the quality of its texture. Both corner structures are exceptionally pleasing in point of contour, with their high-pitched hipped roofs covered with red tiles, their sturdy chimney-stacks, and the just proportions of their foursquare mass. The details of the stone dormers, the door hood and some of the old hardware (Plate 190), too, are quite worth close examination. A Renaissance doorway (Plate 188) giving access to the *mairie* in the eastern range of buildings is another feature, likewise, worthy of attention. The great courtyard of the château is now a public square with the parish church in the middle of it.

THE CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN. Few more fascinating little *gentilhommières* could anywhere be found than the diminutive Château de la Prèe (Plates 192–201), at Chissey-en-Morvan. The name *château,* as we ordinarily understand the term, can be justified only by the two towers of the east front (Plate 197), which suggest the Burgundian tradition of château style, a point of resemblance easy to see if we glance for a moment at the Château de Saint Morè, the Château Jacquot or the Château de Missery. Otherwise the Château de la Prèe is nothing but a very modest-sized gentleman's house with all the requisite accompaniments of dependencies (Plates 195, 196 and 198) and gardens to render it complete as a self-contained place of quiet country residence. While all the old manor houses, farmsteads and other provincial dwellings included in this volume contain suggestive value and display one or more features susceptible of successful adaptation in the domestic architecture of to-day, the Château de la Prèe has so much about it to commend it to modern tastes that almost literal reproduction would prove acceptable in many cases.

The walls are stuccoed and painted a salmon pink and the shutters are painted a light pale green, while the casements are white. It is worth noting that the old roof covering of small, thin red tiles may be seen on the two round towers (Plates 195–197), and the dependencies, while the main body of the house (Plates 193 and 194) exhibits a recent "improvement" in the shape of uncompromising, ridgy red tiles utterly lacking the sympathetic quality and mellow texture of the original roof covering. Fortunately the old contours have not been disturbed and, barring the intrusion of the very hard and commercial-looking tiles on the main block, a species of disfigurement with which so many of the present generation of Frenchmen see fit to spoil the character of their old houses (*cf.* two illustrations of the Ferme du Rieu, Plates 61 and 62), this little group is otherwise intact and adequately represents the manner of the early eighteenth century.

The central doorway of the west or courtyard front (Plate 193) opens into a wide hall or room, panelled in a provincial and distinctly refreshing interpretation of the Regence manner, the naïve simplification of the style lending no little charm. To the

right a door opens into a small dining-room or study; directly forward another door opens into a long *salon* or living-room that takes up practically the whole east front of the house; to the left, still a third door opens into a kitchen, which has also another door opening into the courtyard (Plate 193).

The usual entrance is through the courtyard on the west side, and immediately upon passing through the gates you find yourself brought into the domestic intimacy of the poultry houses, rabbitry, cow-byre and (Plate 195) other dependencies; directly ahead is the west front of the house; farther to the right, a gated and roofed passage gives access to the terrace along the east front and the garden stretched out beyond it. Reference to the perspective plot plan (Plate 192) and the illustrations will so fully give all the particulars of arrangement and composition that further comment on that score is unnecessary in this place, save to observe that the fully organised grouping of house, dependencies and coherently planned garden on so small a scale ought to prove a salutary source of contemplation and study.

THE OLD CHÂTEAU, CHISSEY-EN-MORVAN. The old château at Chissey-en-Morvan (Plates 203–209), like so many of its fellows in the region, has fallen into the status of a simple farmstead and in the course of events has suffered sundry mutilations, curtailments and changes, but enough remains unaltered to enable us to visualise it very nearly as it was in the heyday of its glory.

The buildings, arranged in L shape (Plates 204, 205 and 209), occupy two sides of a quadrangle, while an high stone wall, skirted on the outside by the highway, encloses the two remaining sides, the open space within being taken up by the farm courtyard and the garden, the latter boasting an ancient mount or *belvedere* beside the wall, approached by a flight of stone steps. The three round stone towers with conical roofs and the great square stone keep (Plate 206) at the northwest are substantially as they were in the thirteenth or early fourteenth century, save for the decapitation of the southeast tower and the destruction of one or two details, such as the tall tower dormers, one of which in its original state at one side of the northeast tower is shewn in the accompanying sketch. The corbels just beneath the eaves of the southeast tower (Plate 208) supported the little platform in

front of one of these tall, pointed tower dormers, which has disappeared in the course of centuries, its place blotted out by reroofing at some early date and no trace of its position left but the now meaningless corbels.

That portion of the dwelling facing the farm courtyard (Plates 203 and 205) bears a coat of tawny-coloured stucco probably dating from the seventeenth century, and the windows have very evidently been enlarged, framed and shuttered in the manner of the day when the alterations were made, but the arched entrances and steps remain to bear witness to the earlier scheme of things. At the southwestern angle (Plate 204) of the keep is a well niche in the thickness of the wall and, just outside it, a well-head (Plate 207) of later date though of respectably venerable age. It would be highly interesting and instructive to see such a place as the old château of Chissey-en-Morvan absolutely in its original condition, but yet, when such changes as it displays indicate a gradual growth extending over centuries and preserving its vitality and usefulness, one can scarcely wish it to be other than it is.

In the village of Chissey-en-Morvan, nearby the old château, is a fifteenth century galleried house of an unusual and archaic type. A pencil sketch of this is given in Plate 202. Apart from any archæological or pictorial interest it may possess, it contains a germ of possible adaptation that might be applied in case of a small two-family dwelling in a village or suburban neighbourhood.

FARMHOUSE NEAR AUTUN. Like the Château de la Prèe, the little farmhouse (Plates 210–212) near Autun not only exhibits features meet for adaptation but also presents a model so perfectly fitted to modern tastes and needs that it almost invites direct reproduction with but slight modification. The walls are of stone covered with tawny stucco and the roof is covered with red tiles. Notwithstanding its utter simplicity and even plainness of aspect, a close examination will reveal sundry little delicacies and subtle refinements that give it a very genuine and lasting charm. It possesses all the requisites of candour, directness and unity to endue it with genuine and clear-cut style.

It is unfortunate that much of the seventeenth century glazing

has disappeared and been replaced by the less agreeable and larger panes of the nineteenth century, but the transome lights over the door and the windows nearest the door (Plate 211) give sufficient clue to let us visualise the unspoiled aspect of the house without much difficulty. The rebate about the stone window frame indicates the position of the original batten shutters like those of the western or courtyard front of the Château de la Prée (Plate 193); the slatted shutters of the two northernmost windows are modern substitutions.

La Maison des Templiers, Couches-les-Mines. What were the beginnings of this old house, which offers one of the most arresting sights on the village street of Couches-les-Mines, it would be difficult to say, but in the form in which we see it the evidences of sixteenth century handiwork are most conspicuous. It is called the *Maison des Templiers* (Plates 213–215) and is said to have been originally the property of the Knights Templars.

The walls are of tawny cream limestone rubble with dressed limestone columns for the loggia that extends across the front of the house (Plate 213) between the two square towers, and dressed limestone for the doorways and the window trim. Both the walls at the gable ends are coated with cream-grey stucco, while the steep roof is covered with thin red tiles and broken by dormers (Plates 213 and 215) of varied and interesting design. At the gable edges of the roof are wide red barge tiles of a pattern distinctive of the neighbourhood; these, however, are probably not contemporary with the house but were added at some time when repairs were made. The plan, inside, is what might be called fortuitous and offers nothing suggestive for modern use. The house is built on an hillside ascending from the village street, on which it fronts; back of it is a little regularly plotted garden with straight paths and rectangular beds bordered with violets, primroses and strawberries. A vigorous and diverting local interpretation of Classic precedents (Plate 214) can be seen in the details of the carved doorways.

The village street of Couches-les-Mines displays many incidents of interest, amongst which may be numbered a group of old housefronts (Plate 218) and a number of gateways (Plates 216 and 217) to farm enclosures. The curious overhang, framing

and wide barge tiles on the end house of the group (Plate 218) deserve notice. The farm gateways opening upon the village street are frequently of admirable design with carved stonework of the best character. These enclosures, with high stone walls, distinguish the farm place from the open fields belonging to the farm and stretching for a long distance back of the villages. The fields are commonly unenclosed by hedges, walls or even fences, and this lack of apparent boundaries gives the countryside in France what often seems a bare and uninhabited aspect. The farmstead walls always give a satisfying sense of definition which is absent from an unenclosed place.

THE CHÂTEAUX DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL. At Chatenoy-le-Royal there are two châteaux (Plates 219–229), the *old* château (Plates 224–229), a building of the fourteenth or fifteenth century, and its successor, the *new* château (Plates 219–223), which was built in 1704, the older establishment being then turned over to farming accommodations.

The new château is a building of E plan (Plate 229) with the wings projecting towards the west, away from the entrance side. In the general disposition of its masses it is not unlike the country houses that were being built in England at the same date. Its aspect, however, is altogether different from the aspect of the contemporary English country house partly because of local characteristics, partly because of subsequent alterations made somewhere about the latter part of the eighteenth century, when the three western porticoes (Plates 220 and 222) were added, the house door (Plate 219) on the east front was fashioned according to the taste of the period, and the park was laid out in conformity with the principles of natural landscaping that accompanied the calamity of the *jardin Anglais*.

The walls are covered with grey stucco and the roof, which is of typical French contour, is covered with small, black slates; the casements are painted white and the shutters are dark green. In composition the new château is both pleasing and distinguished, and it faithfully reflects the ideals of the age when it was built. Its dependencies, of which the orangery (Plate 223) is the nearest, are grouped to one side of and beyond the forecourt,

leaving the house in a somewhat detached position removed from the farming activities of the estate.

The *old* château (Plates 224–229) has its dependencies grouped closely (Plates 225 and 226) about its quadrangular courtyard, according to the ancient fashion. Over its limestone rubble walls it wears a tenuous jacket of tawny stucco through which the stone masonry plainly shews in many places. The roofs are covered with small, thin orange-red tiles and the conical roof of the single tower (Plate 228) is octagonally divided into panels or faces by tile ribs. Several doorways and windows in this tower, as well as elsewhere in the building, display rich fifteenth century Gothic mouldings and other engaging details (Plate 227) of the period. The east front (Plate 224) still shews its *fenêtres croisées* intact, with moulded mullions and transomes, and the dormers above them maintain their obviously fifteenth century character. Around the main body (Plates 224–226) of the house is a deep brick cornice of unusual and intricate pattern which is quite deserving of close examination. As already pointed out, brick is not of frequent occurrence in Burgundy and when it is used it appears in the form of cornices and chimney-stacks, as here at the old Château de Charrèconduit.

The Château de Marigny, Fleurville. The little village of Fleurville, in the valley of the Saône, boasts two châteaux—the Château de Marigny (Plates 230–235), which lies on a slope at the edge of the village, and the Old Château (Plates 236–241), which has the dwellings of the villagers close under its walls.

Whatever habitation may have occupied the site in earlier times, the present structure of the Château de Marigny bears the hallmarks of the fifteenth century in various details that appear here and there as one pursues investigations of the fabric. The arched gateway (Plate 230), enriched with Gothic mouldings, admits to a large rectangular stone-walled enclosure, along the south side of which is the dwelling (Plates 231 and 232), while the dependencies are ranged mostly on the north. The garden (Plate 235), which apparently underwent considerable rearrangement when the *jardin Anglais* and the principles of the naturalistic landscape school were in high favour, lies in front of and to the west of the house.

The walls of the octagonal tower (Plates 231 and 232) are of limestone rubble with dressed limestone quoins of random sizes at each angle; the walls of the house exhibit in part a rubble surface, in part a surface coated with stucco and relieved by dressed limestone quoins, trim and carved mouldings. Small, thin orange-red tiles cover the roofs of the tower and the main portion of the house; the thicker, half-round red tiles resembling the Italian roof tiles, which become more common the farther south you go, are used on the low buildings (Plate 232) to the west of the main structure. On the south side of the house (Plate 234), overlooking the village, is a range of *fenêtres croisées,* with richly moulded mullions and transomes, whose form suggests the end of the fifteenth century or the beginning of the sixteenth.

THE OLD CHÂTEAU, FLEURVILLE. Although the *old* château at Fleurville (Plates 236–241) has undergone many more changes than the Château de Marigny, and some of them at a much more recent date, the ancient arrangements in grouping and garden plan (Plate 241), nevertheless, are far more in evidence than in the case of its rival on the neighbouring rise. A Renaissance gateway opens from the road (Plate 239) into a great rectangular courtyard, shut in on the south side by the house, the various barns, stables and other dependencies occupying the other three sides. To the south of the house, and screened from the road by an high wall, is the garden (Plate 237), the geometrical plotting and other features of which have already been dwelt upon in a previous chapter.

The long south or garden front of the house (Plates 236–238) shews the most recent changes, wrought in the seventeenth century, in the shape of painted decorations on the stucco, several dormers and the semicircular *perron* (Plate 238) or double flight of steps leading to the door. This courtly old house is tenanted now by peasant farmers and squalour has taken the place of order and elegance. Nevertheless, one cannot help being sensible of the distinction that rightfully belongs to it.

CHÂTEAU DE SAINT ALBAIN, SAINT ALBAIN-SUR-SAÔNE. It may seem somewhat anomalous and misleading to class a château in the category of small manor houses and farmsteads. Theoretically, perhaps, it *is* misleading. In point of actual fact, however,

as we have already shewn, there is no impropriety in so doing. Many a dwelling still designated as a château (old names continue, thank Heaven!), once possessed of castellar dignity and state, small though it may have been, has long since fallen from its erstwhile honourable position and is now, to all intents and purposes, merely a farmhouse with a rather more impressive and stately exterior than its near fellows.

Such is the château (Plates 242–244) at Saint Albain, sitting atop its little hill, overlooking the *lower* and more modern village and the broad meadows along the banks of the Saône beyond. The little village *on the hill,* lying hard by the gates of the château enclosure, is a much more ancient place than most of the lower town, although the church, on the lower ground, dates from the thirteenth century and is, generally speaking, unspoiled.

Surrounded by an high stone wall, the château is built of limestone rubble and in some places there is a thin coat of stucco (Plate 244) over the masonry; tower and roofs are covered with mellow, orange-red, thin, flat tiles, and the chimney-stacks have an added item of interest in the little re-entrant angles that characterise their corners. On the peak of the south gable end is a whimsical bell-cote, and the conical tower roof is of unusually low pitch; these two features (Plate 244) give marked individuality to the contour. Alterations have quite evidently been made at some time in the windows. Apparently there was once a large *fenêtre croisée* or mullioned and transomed window in the gable end, which, incidentally, is of rather uncommon width in relation to the height and other proportions. The view from the southwest across a vineyard (Plate 242), with the vines visible in the foreground, shews the general grouping of the barns, stables and other dependent buildings, all enclosed within the château walls, a feature of arrangement already discussed at some length in an earlier chapter, in which the château and village of Saint Albain figured as specific examples of well-defined types.

The Upper Village of Saint Albain-sur-Saône. In the upper village (Plates 245–249), which is built of the native limestone, fragments of much older buildings have been incorporated in the walls of the present structures, which are themselves old. Bits of carved lintols, tracery, mullions and early sculpture now

and again make their appearance in the walls of houses and barns. Some of these fragments are chipped and broken almost beyond recognition; others unmistakably indicate what was their original purpose.

The scheme of the upper village and the arrangement of its houses and farmsteads, with their relation one to another and to the manor house or château, have already been treated at length in an earlier chapter.

PLATE 153. DOORWAY, DETAIL—SOUS-PREFECTURE, JOIGNY, YONNE

PLATE 154. NORTH FRONT—SOUS-PREFECTURE, JOIGNY, YONNE

PLATE 155. PASSAGE BETWEEN THE HOUSES—SOUS-PREFECTURE, JOIGNY, YONNE

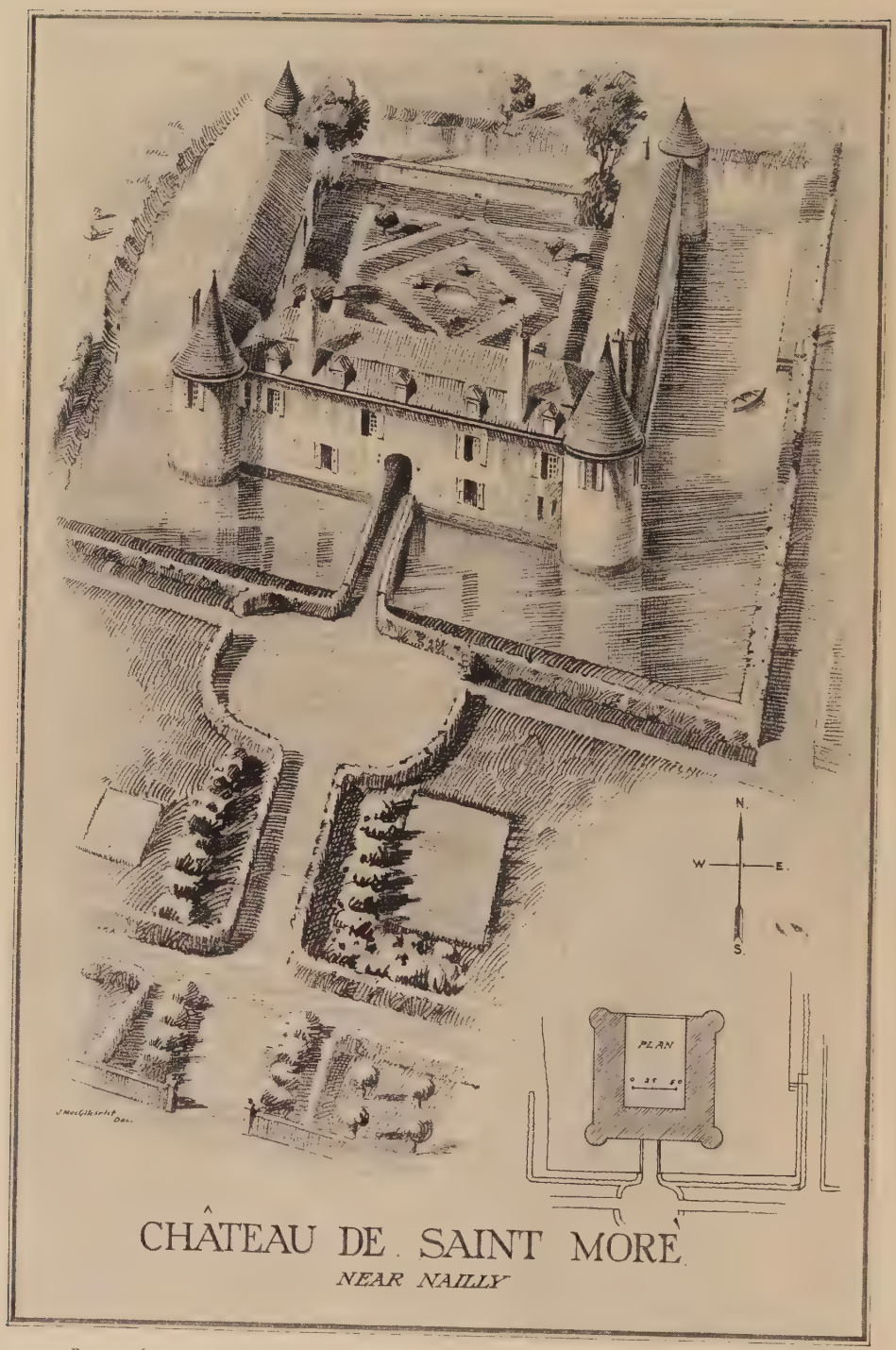


PLATE 156. PERSPECTIVE PLOT PLAN—CHÂTEAU DE SAINT MORÉ, NEAR NAILLY, YONNE

PLATE 157. NORTH FRONT, FROM FORECOURT—CHÂTEAU DE SAINT MORÈ, NEAR NAILLY, YONNE

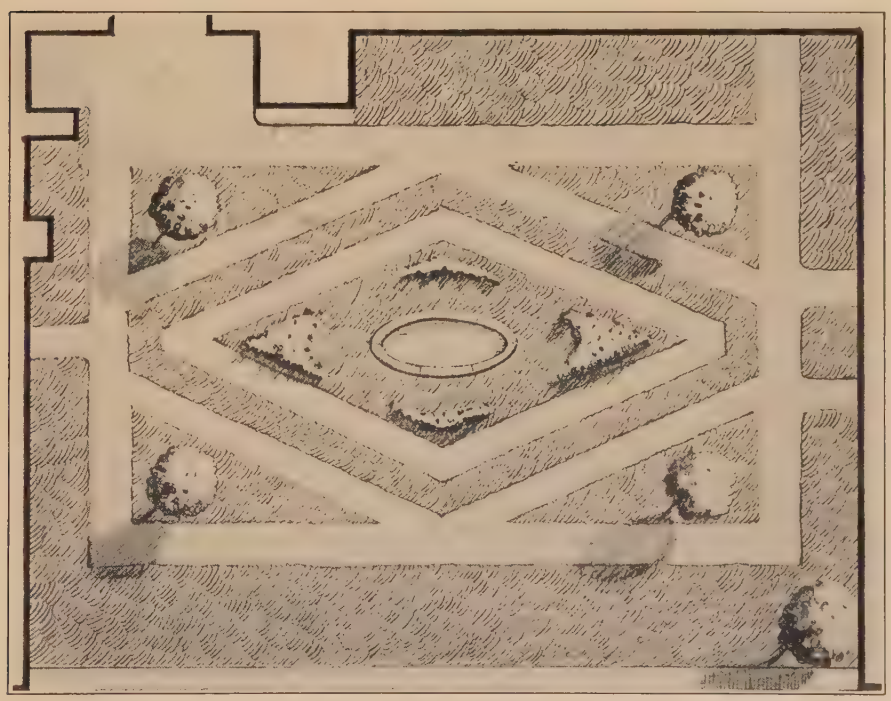


PLATE 158. GARDEN PLAN—CHÂTEAU DE SAINT MORÈ, NEAR NAILLY, YONNE

PLATE 159. NORTHEAST TOWER AND MOAT—CHÂTEAU DE SAINT MORÈ, NEAR NAILLY, YONNE

PLATE 160. NORTHWEST TOWER AND MOAT—CHÂTEAU DE SAINT MORÈ, NEAR NAILLY, YONNE

PLATE 161. SOUTH SIDE—CHÂTEAU DE SAINT MORÈ, NEAR NAILLY, YONNE

PLATE 162. EAST SIDE, ACROSS MOAT—CHÂTEAU DE SAINT MORÈ, NEAR NAILLY, YONNE

PLATE 163. WEST SIDE AND MOAT—CHÂTEAU DE SAINT MORÈ, NEAR NAILLY, YONNE

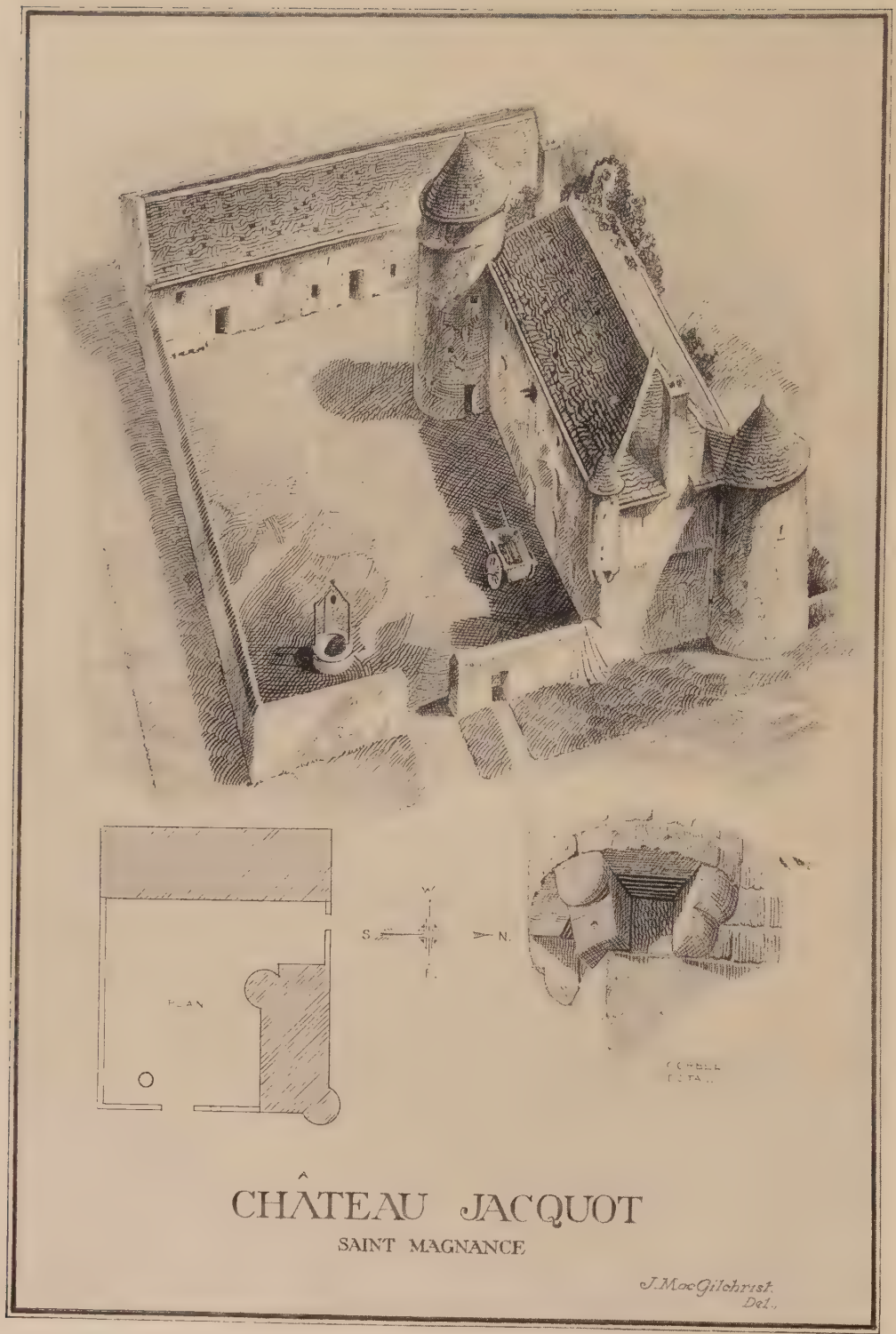


PLATE 164. PERSPECTIVE PLOT PLAN AND TURRET CORBEL DETAIL—CHÂTEAU JACQUOT, SAINTE MAGNANCE (CUSSY-LES-FORGES), YONNE

PLATE 165. COURTYARD AND WEST TOWER—CHÂTEAU JACQUOT, SAINTE MAGNANCE (CUSSY-LES FORGES), YONNE

PLATE 166. SOUTHEAST VIEW, FROM ROAD—CHÂTEAU JACQUOT, SAINTE MAGNANCE (CUSSY-LES-FORGES), YONNE

PLATE 167. NORTH AND EAST FRONTS—CHÂTEAU JACQUOT, SAINTE MAGNANCE (CUSSY-LES-FORGES), YONNE

PLATE 168. SOUTH FRONT—CHÂTEAU JACQUOT, SAINTE MAGNANCE (CUSSY-LES-FORGES), YONNE

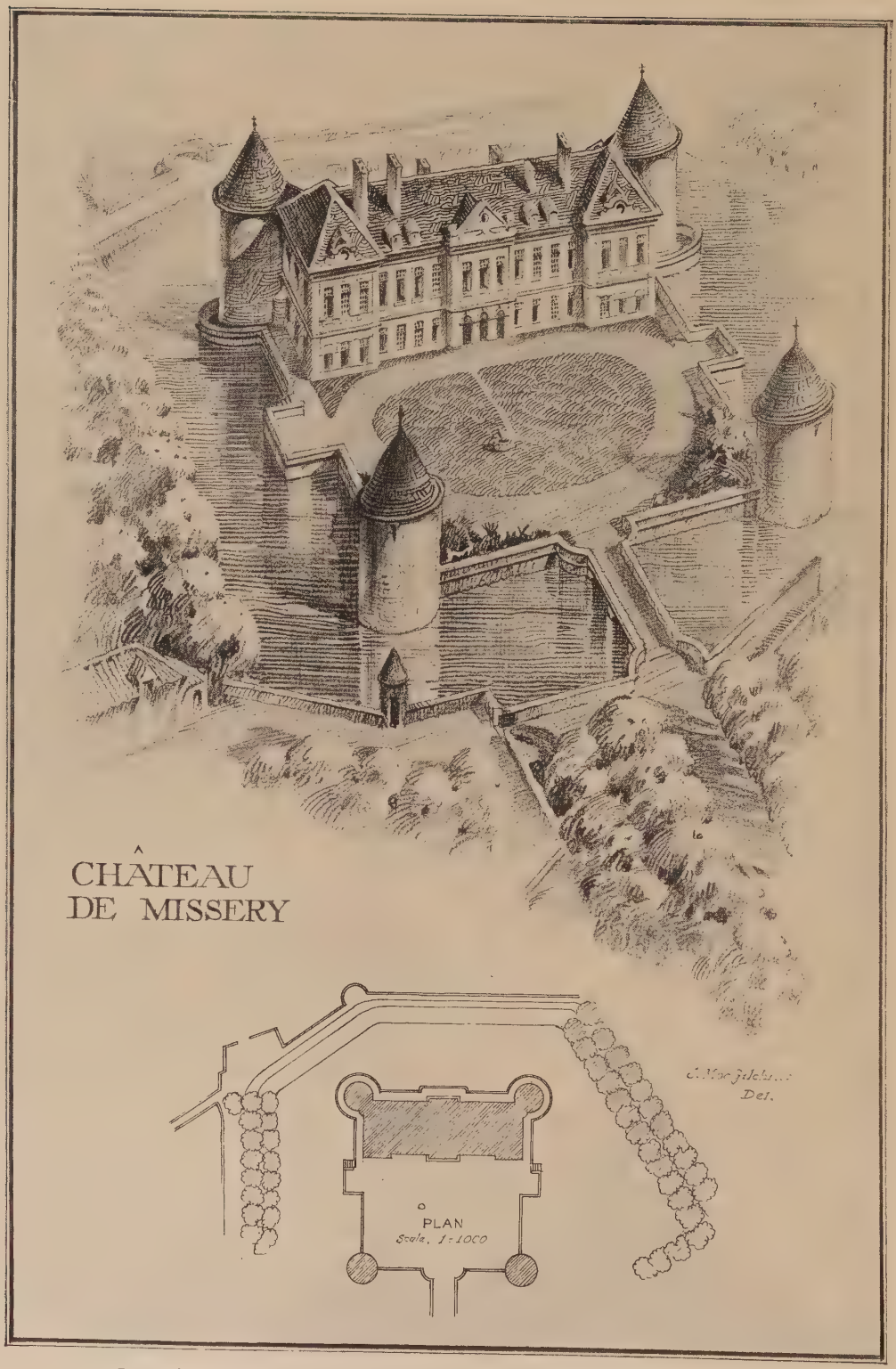


PLATE 169. PERSPECTIVE PLOT PLAN—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 170. GATE PIERS AND AVENUE OF LIMES—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 171. SOUTHEAST FRONT—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 172. SOUTHEAST FRONT FROM HILLSIDE ABOVE—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

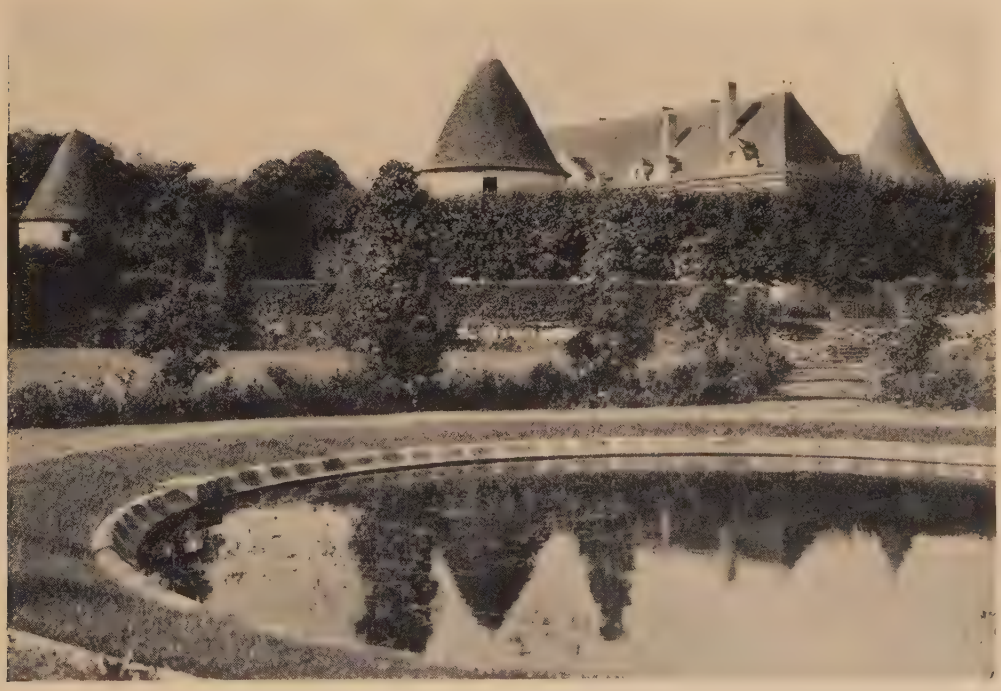


PLATE 173. THE EASTERN TOWERS FROM THE GARDEN POOL—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 174. THE STABLES—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 175. SOUTHWEST END AND MOAT—CHÂTEAU DE MISSERY
MISSERY, CÔTE D'OR

PLATE 176. NORTHWEST FRONT, MOAT, AND THIRTEENTH CENTURY TOWERS—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 177. PARAPETS AND BRIDGE OVER MOAT—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 178. THE LIME AVENUE—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 179. EIGHTEENTH CENTURY BED CANOPY
CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 180. STAIRWAY AND HALL—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 181. ANTEROOM—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 182. OLD KITCHEN FIREPLACE—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 183. THE SALON, FIREPLACE—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 184. THE SALON—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 185. BRIDGE OVER MOAT, FROM HOUSE—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 185A. SOUTHWEST ANGLE—CHÂTEAU DE MISSERY, MISSERY, CÔTE D'OR

PLATE 186. SOUTHEAST LODGE—OLD CHÂTEAU, SENNECY-LE-GRAND, CÔTE D'OR

PLATE 187. SOUTHEAST LODGE, FROM MOAT—OLD CHÂTEAU, SENNECY-LE-GRAND, CÔTE D'OR

PLATE 188. DOORWAY IN EASTERN BUILDINGS—OLD CHÂTEAU SENNECY-LE-GRAND, CÔTE D'OR

PLATE 189. SOUTHWEST LODGE AND ANGLE OF MOAT—OLD CHÂTEAU SENNECY-LE-GRAND, CÔTE D'OR

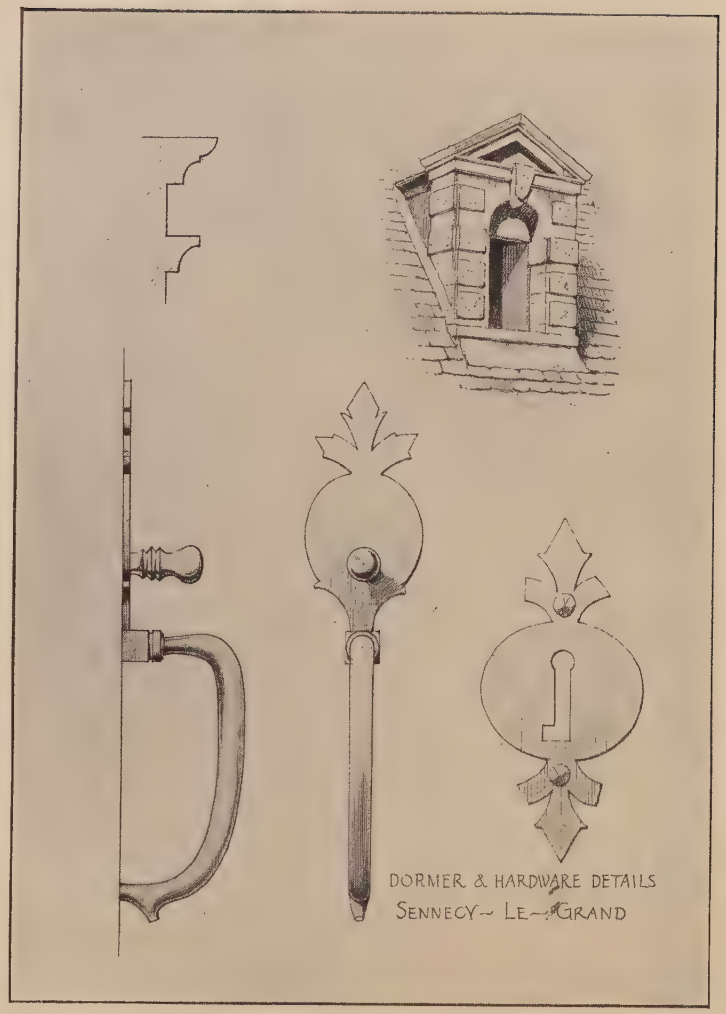


PLATE 190. DORMER AND HARDWARE DETAILS—OLD CHÂTEAU SENNECY-LE-GRAND, CÔTE D'OR

PLATE 191. CORNER LODGE—OLD CHÂTEAU, SENNECY-LE-GRAND CÔTE D'OR

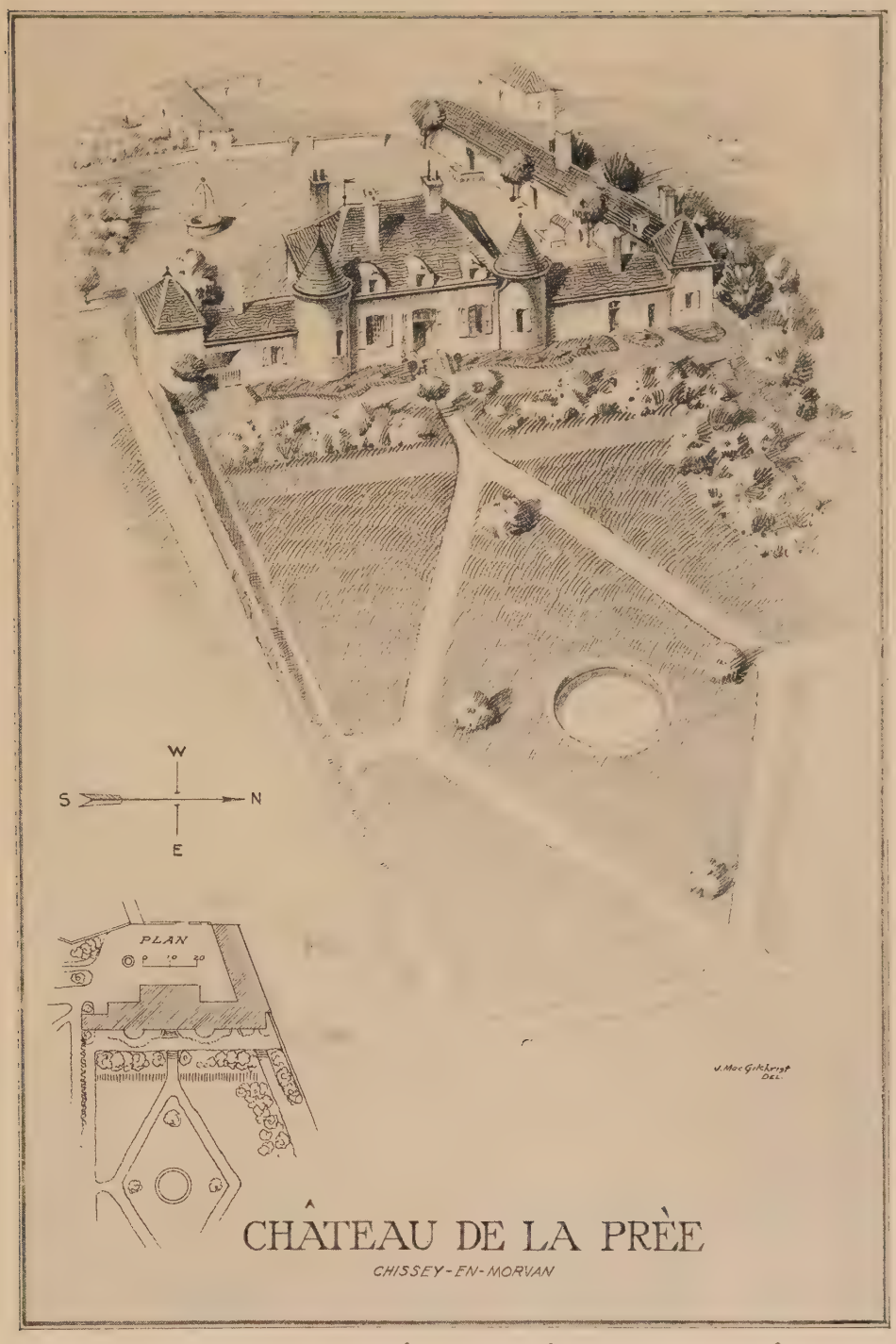


PLATE 192. PERSPECTIVE PLOT PLAN—CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN, CÔTE D'OR

PLATE 193. WEST OR COURTYARD FRONT—CHÂTEAU DE LA PRÉE, CHISSEY-EN-MORVAN, CÔTE D'OR

PLATE 194. COURTYARD FROM GATEWAY—CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN CÔTE D'OR

PLATE 195. THE DEPENDENCIES—CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN, CÔTE D'OR

PLATE 196. COURTYARD FRONT AND DEPENDENCIES—CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN CÔTE D'OR

PLATE 197. EAST FRONT—CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN, CÔTE D'OR

PLATE 198. PASSAGE FROM COURTYARD INTO GARDEN—CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN CÔTE D'OR

PLATE 199. EAST TERRACE—CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN CÔTE D'OR

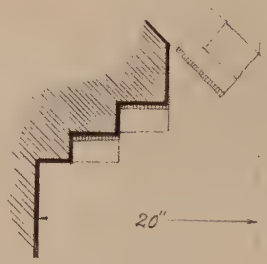
PLATE 200. GARDEN DOOR, EAST FRONT—CHÂTEAU DE LA PRÈE
CHISSEY-EN-MORVAN, CÔTE D'OR

PLATE 201. OLD GATEWAY—CHÂTEAU DE LA PRÈE, CHISSEY-EN-MORVAN
CÔTE D'OR

-Old Gallerie House- Chissey-en-Morvan

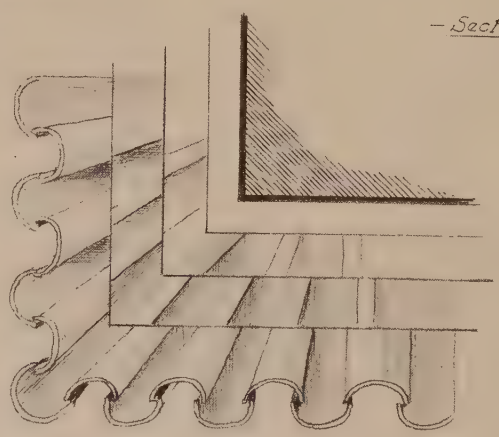
- 6" -

-Elevation-



20"

-Section-



-Plan-

-Details of Roof Tile Cornice- PROVENCE.

PLATE 202. GALLERIED HOUSE—VILLAGE, CHISSEY-EN-MORVAN, CÔTE D'OR, TILE DETAILS—PROVENCE

PLATE 203. DOORWAY IN COURTYARD—OLD CHÂTEAU, CHISSEY-EN-MORVAN, CÔTE D'OR

PLATE 204. NORTHWEST ANGLE OF COURTYARD—OLD CHÂTEAU, CHISSEY-EN-MORVAN
CÔTE D'OR

PLATE 205. COURTYARD, FROM SOUTH—OLD CHÂTEAU, CHISSEY-EN-MORVAN
CÔTE D'OR

PLATE 206. NORTHWEST TOWER AND KEEP, FROM GARDEN—OLD CHÂTEAU, CHISSEY-EN-MORVAN
CÔTE D'OR

PLATE 207. WELL-HEAD IN GARDEN—OLD CHÂTEAU, CHISSEY-EN-MORVAN CÔTE D'OR

PLATE 208. SOUTHEAST TOWER—OLD CHÂTEAU, CHISSEY-EN-MORVAN, CÔTE D'OR

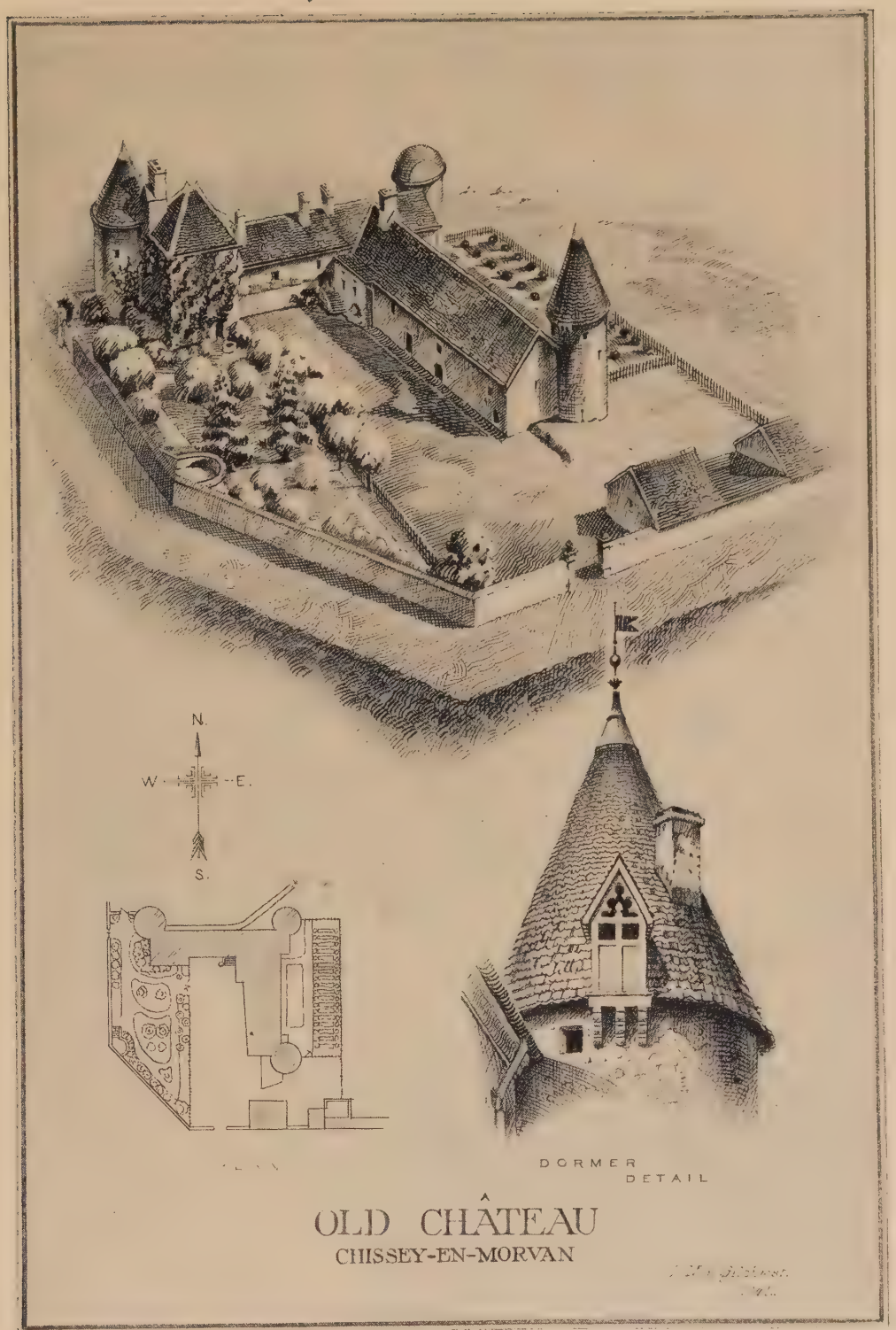


PLATE 209. PERSPECTIVE PLOT PLAN AND DORMER—OLD CHÂTEAU, CHISSEY-EN-MORVAN, CÔTE D'OR

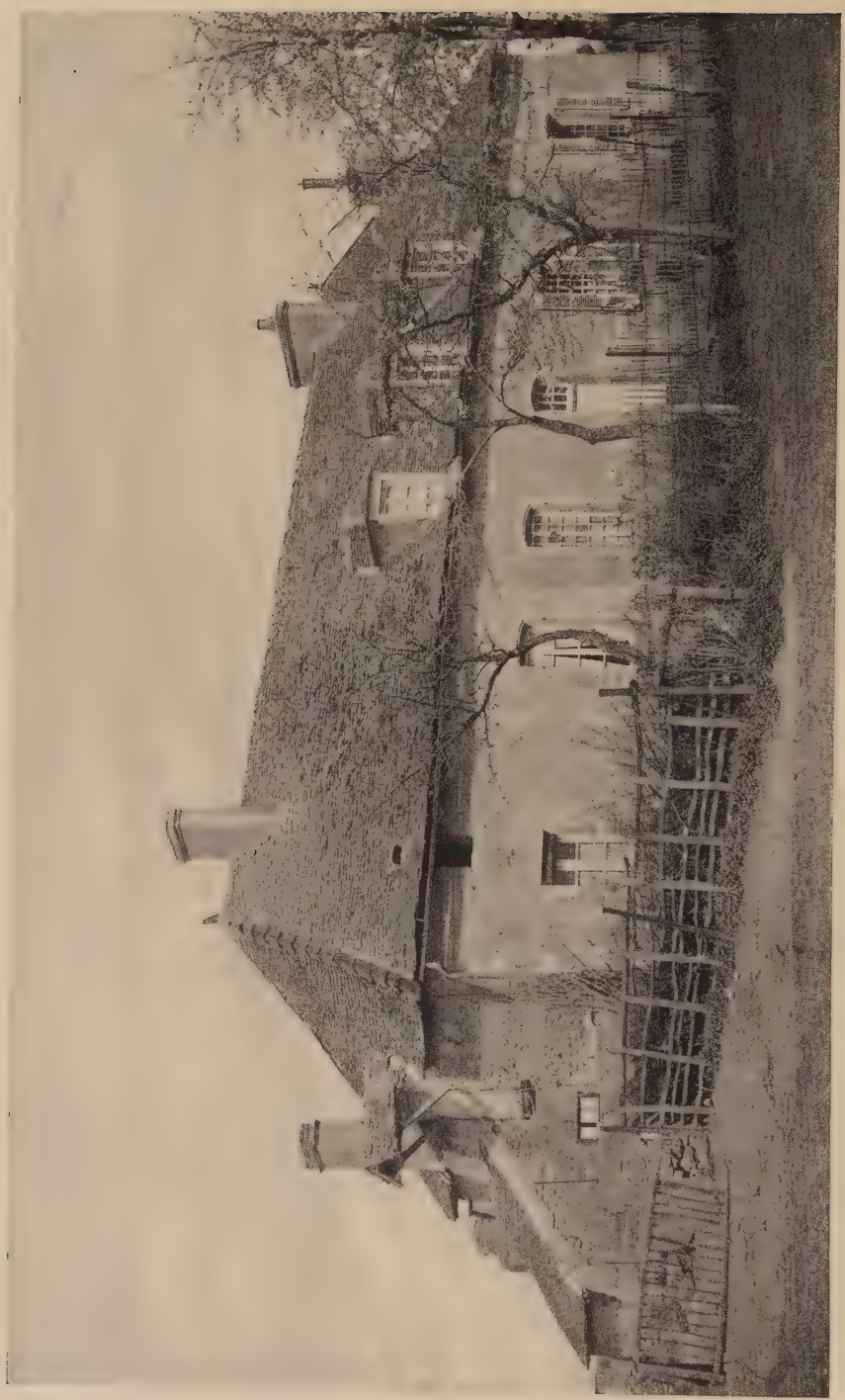
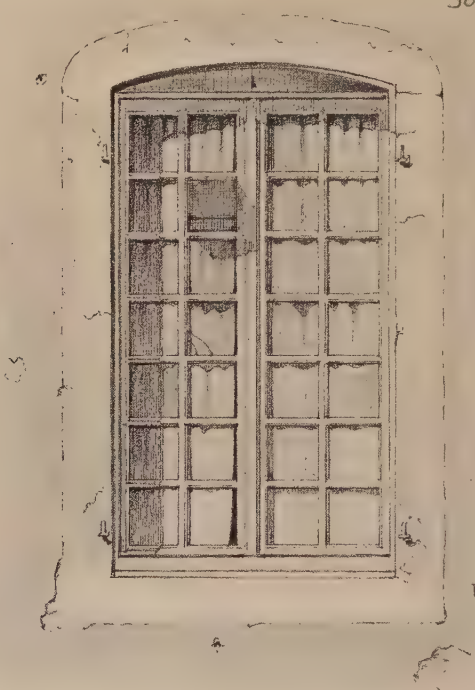


PLATE 210. SOUTHEAST FRONT—FARMHOUSE, NEAR AUTUN, SAÔNE ET LOIRE

PLATE 211. DOORWAY AND WINDOWS, DETAIL—FARMHOUSE, NEAR AUTUN, SAÔNE ET LOIRE

DORMER: MAISON DES TEMPLIERS
couches-les-MINES

SOUTH END: FARMHOUSE
NEAR AUTUN



WINDOW DETAIL
FARMHOUSE NEAR AUTUN

PLATE 212. DRAWN DETAILS—FARMHOUSE, NEAR AUTUN, SAÔNE ET LOIRE

PLATE 213. EAST FRONT—LA MAISON DES TEMPLIERS, COUCHES-LES-MINES, SAÔNE ET LOIRE

PLATE 214. DOORWAY DETAIL—LA MAISON DES TEMPLIERS
COUCHES-LES-MINES, SAÔNE ET LOIRE

PLATE 215. EAST AND NORTH FRONTS—LA MAISON DES TEMPLIERS
COUCHES-LES-MINES, SAÔNE ET LOIRE

PLATE 216. GATEWAY TO FARMYARD—VILLAGE, COUCHES-LES-MINES
SAÔNE ET LOIRE

PLATE 217. GATEWAY TO FARMYARD—VILLAGE, COUCHES-LES-MINES
SAÔNE ET LOIRE

PLATE 218. OLD HOUSEFRONTS—VILLAGE, COUCHES-LES-MINES, SAÔNE ET LOIRE

PLATE 219. DOOR, EAST FRONT—CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

PLATE 220. THE WESTERN PORTICOES—CHÂTEAU DE CHARRÈCONDUIT CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

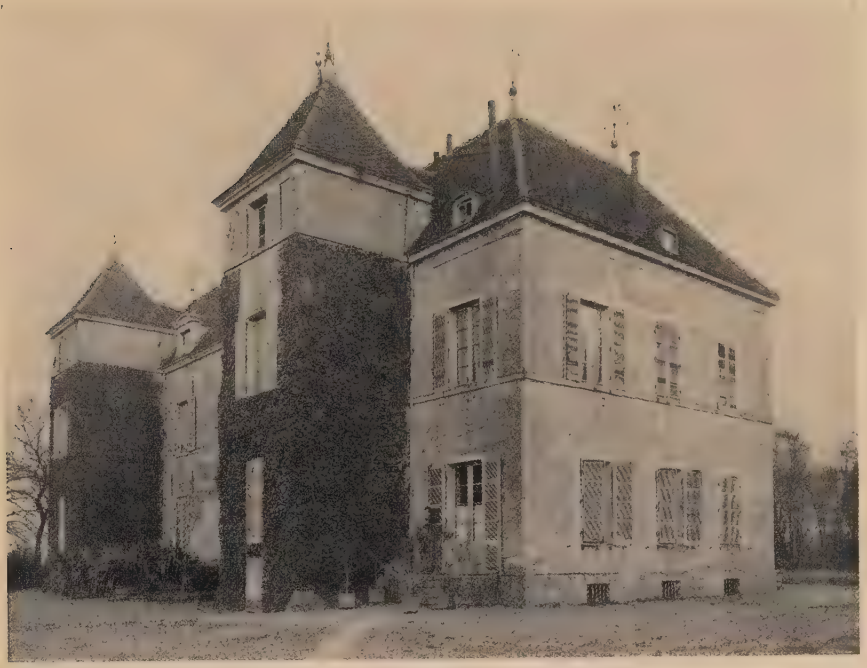


PLATE 221. EAST FRONT—CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

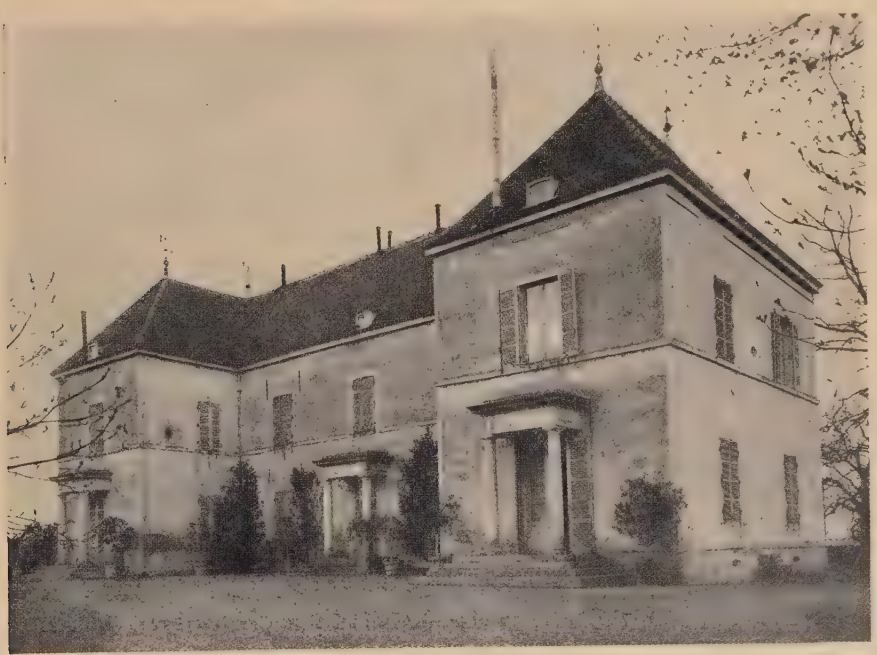


PLATE 222. WEST FRONT—CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

PLATE 223. THE ORANGERY—CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

PLATE 224. EAST FRONT—(OLD) CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

PLATE 225. FARM GROUP, FROM NORTH—(OLD) CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL SAÔNE ET LOIRE

PLATE 226. WEST OR COURTYARD FRONT—(OLD) CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL SAÔNE ET LOIRE

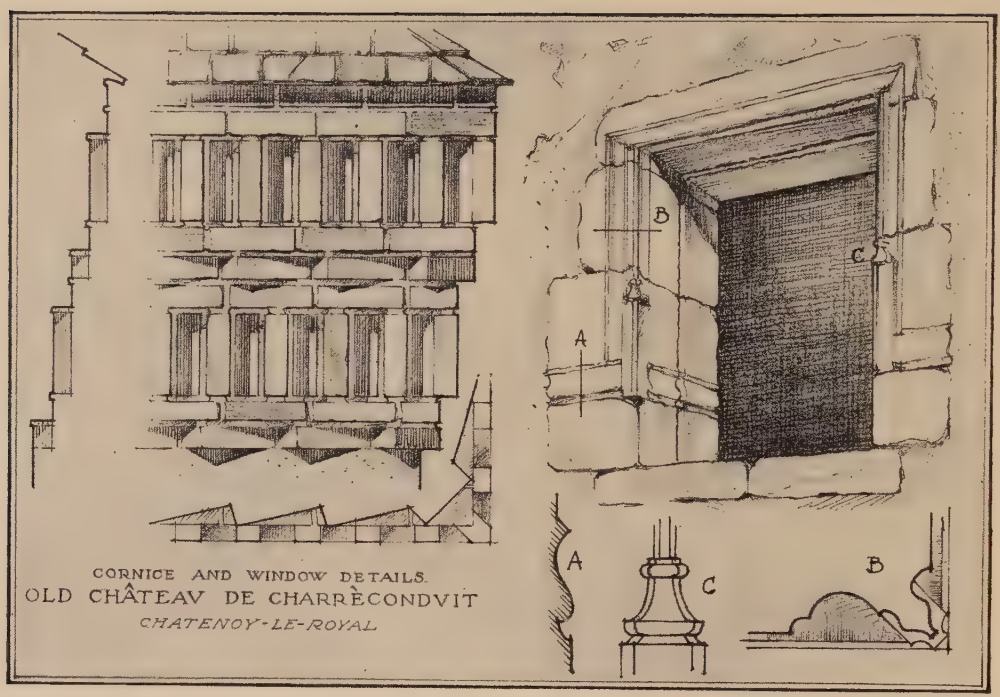


PLATE 227. DRAWN DETAILS—(OLD) CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

PLATE 228. TOWER DETAIL—(OLD) CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

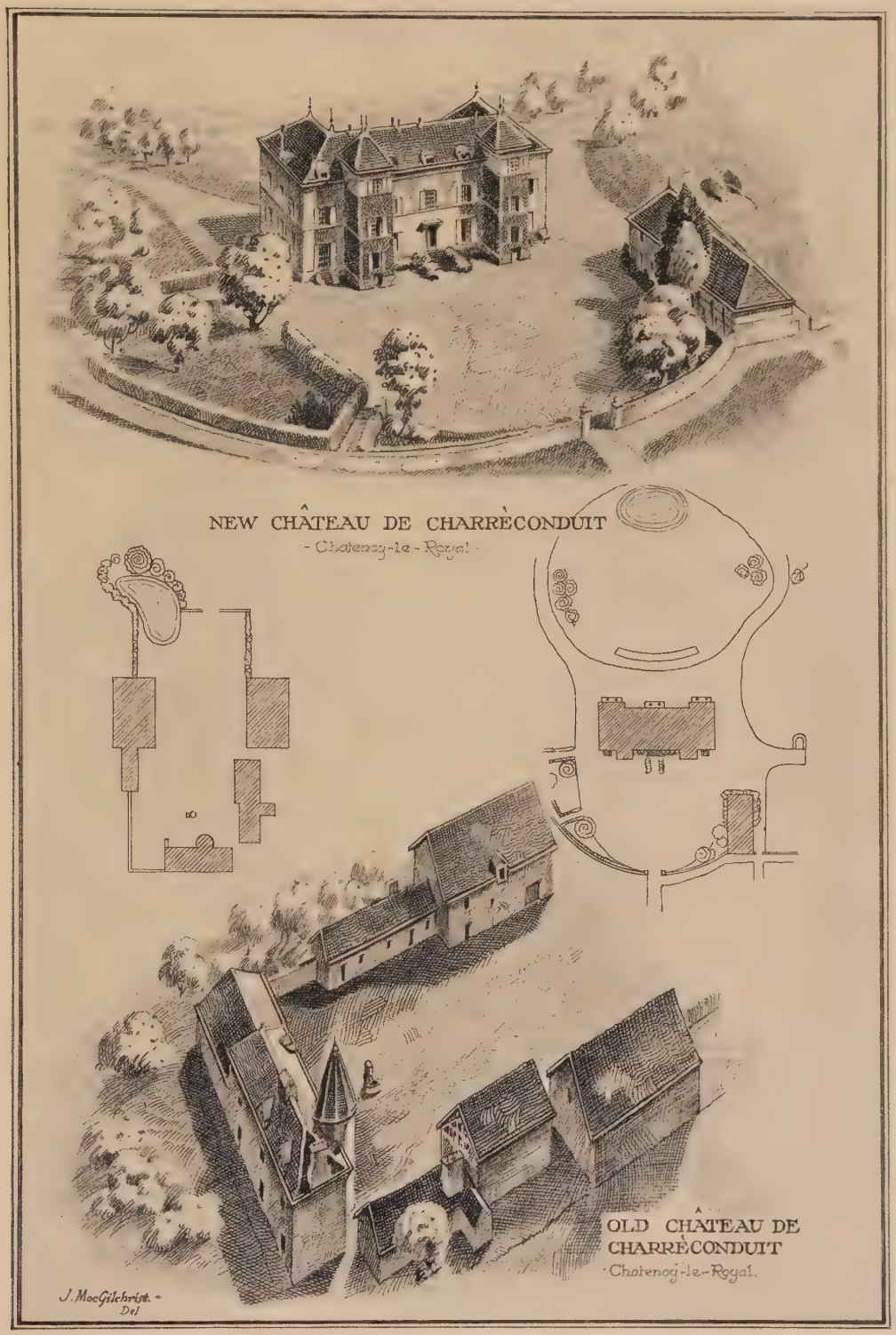


PLATE 229. PERSPECTIVE PLOT PLAN—THE CHÂTEAU DE CHARRÈCONDUIT, CHATENOY-LE-ROYAL, SAÔNE ET LOIRE

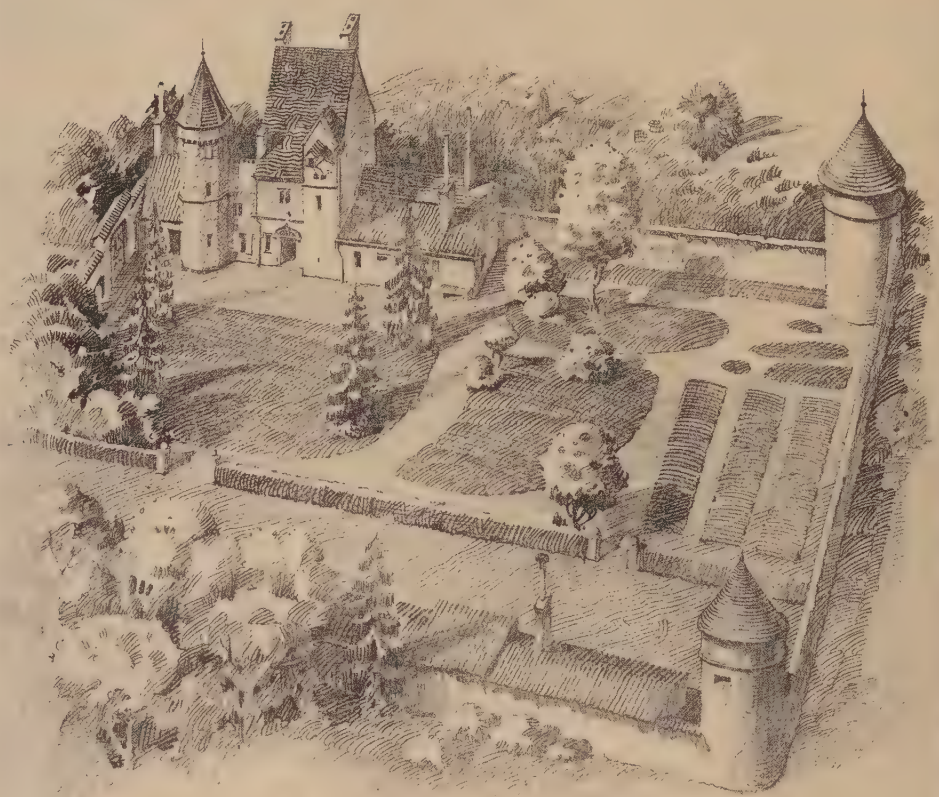
PLATE 230. ENTRANCE—CHÂTEAU DE MARIGNY, FLEURVILLE, SAÔNE ET LOIRE

PLATE 231. COURTYARD FRONT—CHÂTEAU DE MARIGNY, FLEURVILLE, SAÔNE ET LOIRE

PLATE 232. WEST VIEW, FROM GARDEN—CHÂTEAU DE MARIGNY, FLEURVILLE, SAÔNE ET LOIRE

PLATE 233. GENERAL VIEW, FROM SOUTHWEST—CHÂTEAU DE MARIGNY, FLEURVILLE, SAÔNE ET LOIRE

PLATE 234. SOUTH FRONT—CHÂTEAU DE MARIGNY, FLEURVILLE, SAÔNE ET LOIRE



Detail of Gate Pull

J. MacGilchrist Del.

S.

E. W.

N.

CHÂTEAU DE MARIGNY
FLEURVILLE

PLATE 235. PERSPECTIVE PLOT PLAN—CHÂTEAU DE MARIGNY, FLEURVILLE, SAÔNE ET LOIRE

PLATE 236. SOUTH FRONT, DETAIL—VIEUX CHÂTEAU, FLEURVILLE, SAÔNE ET LOIRE

PLATE 237. SOUTH FRONT, GARDEN AND POOL—VIEUX CHÂTEAU, FLEURVILLE, SAÔNE ET LOIRE

PLATE 238. SOUTH DOOR IN GARDEN—VIEUX CHÂTEAU, FLEURVILLE, SAÔNE ET LOIRE

PLATE 239. GATEWAY—VIEUX CHÂTEAU, FLEURVILLE, SAÔNE ET LOIRE

PLATE 240. TOWER AND SOUTHEAST ANGLE—VIEUX CHÂTEAU FLEURVILLE, SAÔNE ET LOIRE

PLATE 241. PERSPECTIVE PLOT PLAN—VIEUX CHÂTEAU, FLEURVILLE, SAÔNE ET LOIRE

PLATE 242. COMPLETE FARM GROUP, FROM THE WEST—CHÂTEAU, SAINT ALBAIN, SAÔNE ET LOIRE

PLATE 243. EAST SIDE, FROM LOWER TOWN—CHÂTEAU, SAINT ALBAIN SAÔNE ET LOIRE

PLATE 244. SOUTH END AND TOWER—CHÂTEAU, SAINT ALBAIN
SAÔNE ET LOIRE

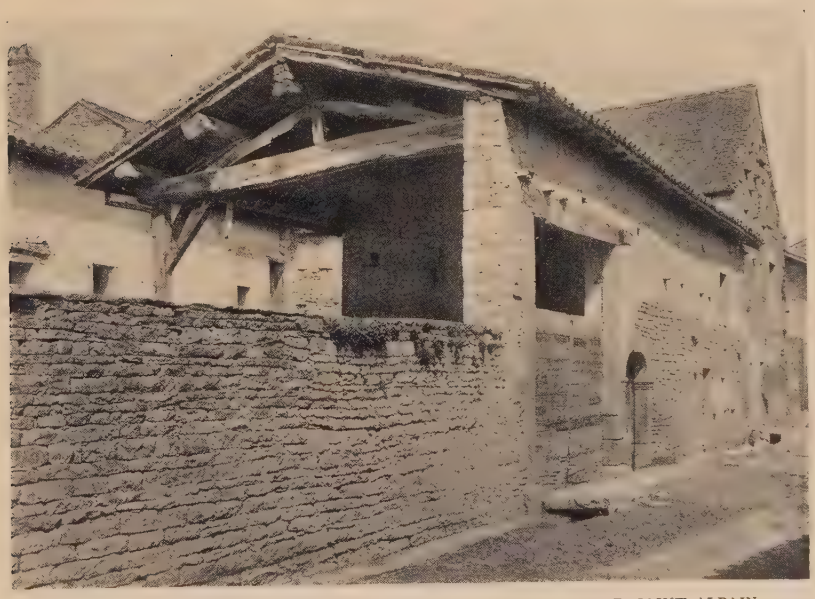


PLATE 245. FARMYARD ENTRANCE AND WALL—UPPER VILLAGE, SAINT ALBAIN
SAÔNE ET LOIRE

PLATE 246. FARMSTEAD WALL AND GATES—UPPER VILLAGE, SAINT ALBAIN SAÔNE ET LOIRE

PLATE 247. BARN END—UPPER VILLAGE, SAINT ALBAIN, SAÔNE ET LOIRE

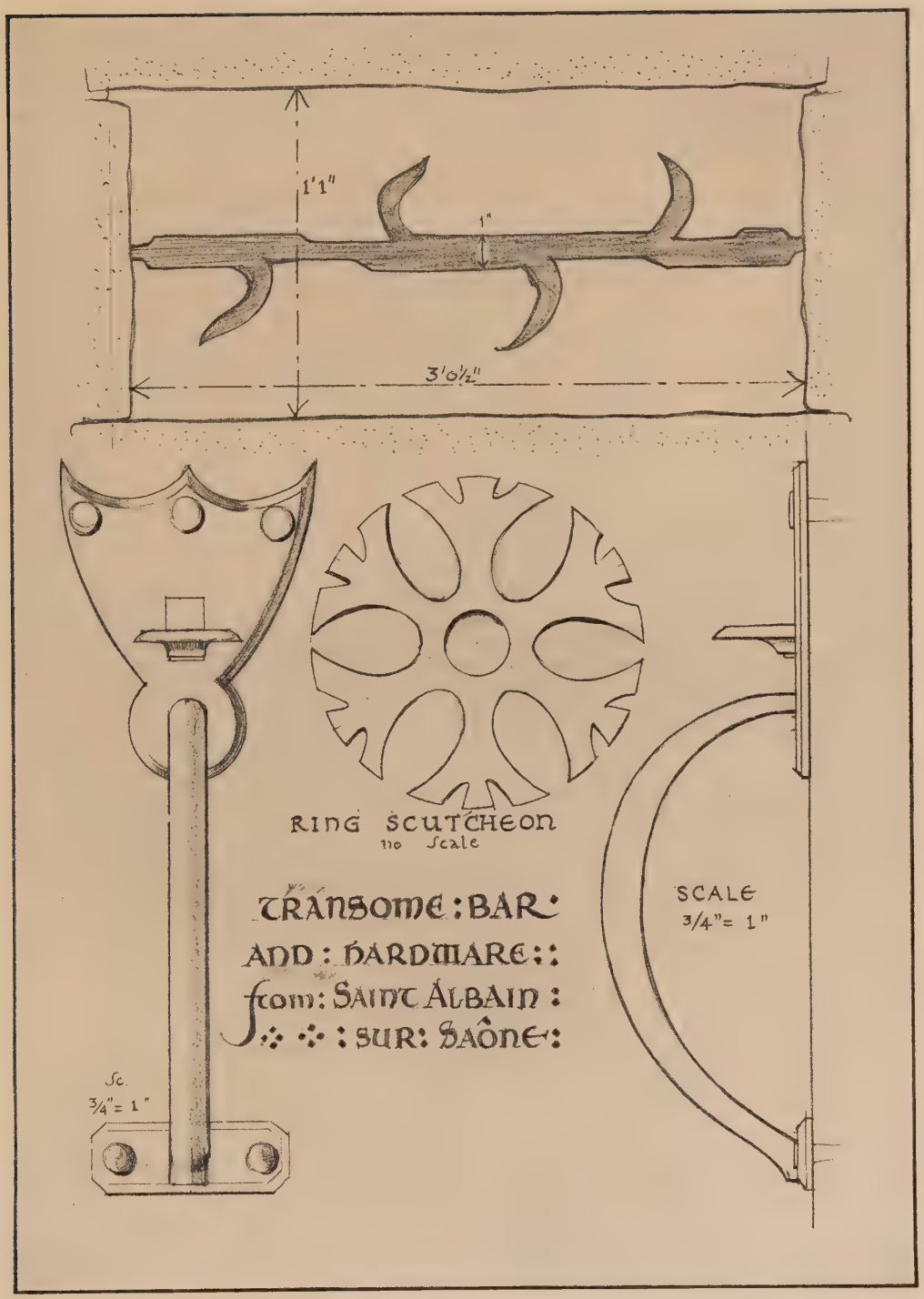


PLATE 248. DRAWN DETAILS—UPPER VILLAGE, SAINT ALBAIN, SAÔNE ET LOIRE

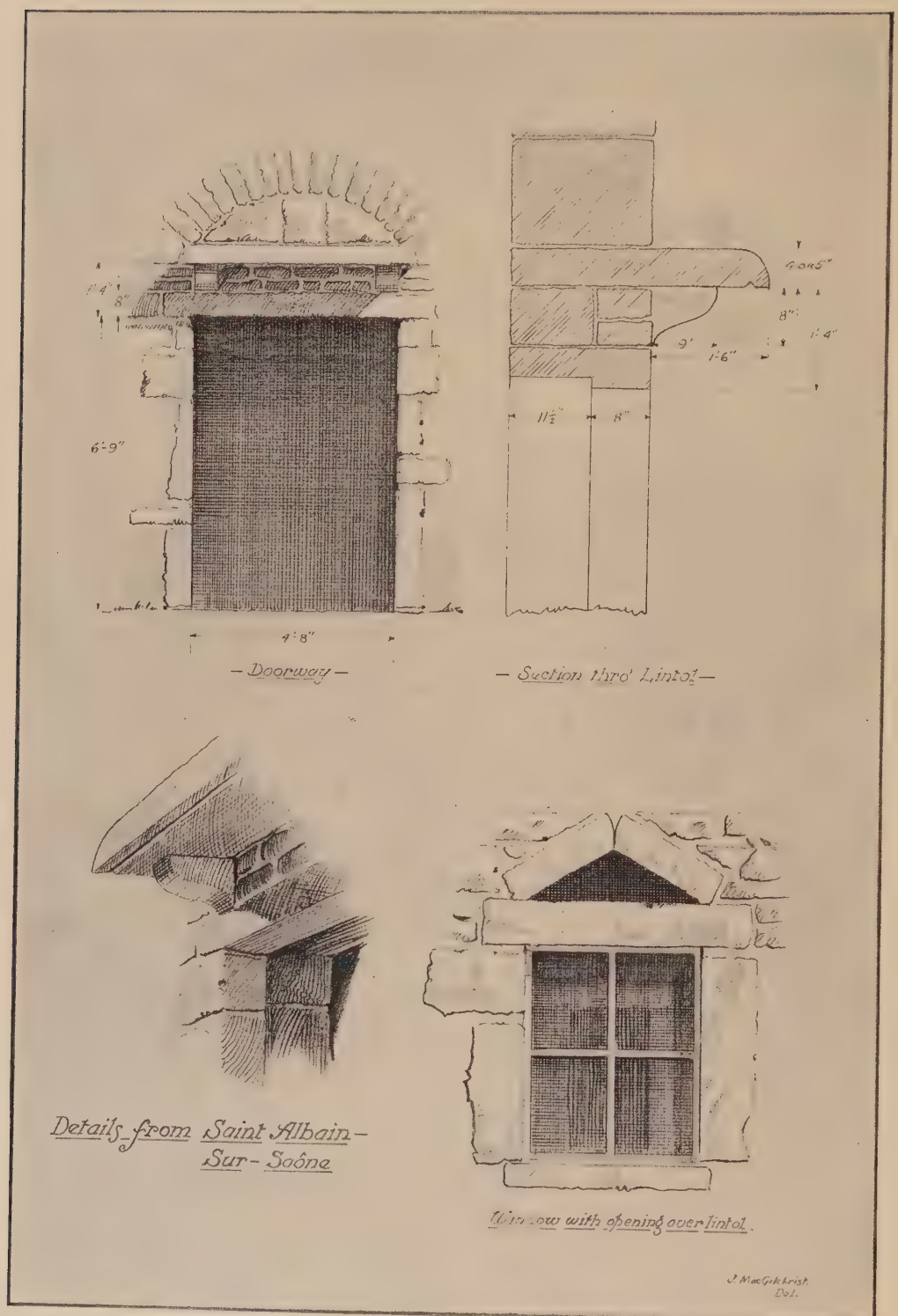


PLATE 249. DRAWN DETAILS—UPPER VILLAGE, SAINT ALBAIN, SAÔNE ET LOIRE

PROVENCE

HE farther south you go in France, the more striking become the architectural resemblances to Italian types. The Italian flavour becomes perceptible in Burgundy and grows stronger and stronger as you go along the banks of the Rhone from Lyon, until, by the time you have entered the borders of Provence, the similarities to things Italian meet your eye at every turn. In previous sections we have already mentioned the semi-round red tiles of North Italian character that make their appearance about the middle of Burgundy and from there onward recur with increasing frequency. But by the time you reach Provence so many other features of the domestic architecture have assumed an Italian aspect that the tiles cease to impress you as noticeable evidences of transalpine influence.

Steep-pitched roofs have all but disappeared, stucco as a wall covering has become well-nigh universal, and the contours of the buildings have lost much of the incisive quality characteristic of the northern and middle provinces. In addition to the general total of features and methods reminiscent of Italy, there are various incidents that may be regarded as local peculiarities. One of the most striking of these is to be seen in the cornices constructed wholly of the semi-round roofing tiles. These are laid in successively projecting courses in the manner shewn in Plate 202. In some cases the ends of the tiles are stopped with stucco, in others the ends are left open, thus producing a sort of honeycomb effect. Again, the whole surface of the cornice is stuccoed, so that only the tile contours are visible. Considerable ingenuity is shewn in the way of turning corners. These cornices are bold and vigorous in aspect and give a very distinctive character to the severely plain-walled houses and barns on which they occur, especially as the roofs behind and above them are of low pitch, so that they virtually terminate the contour of the structure. The projection beyond the wall surface is often quite as much as that

of some of the Italian eaves, but the effect is quite different. Sometimes only two courses of tiles are used, again the courses are greatly multiplied. The tiled roof continues upward to the ridge, at a low pitch, from the uppermost course of tiles, and consists of the same material.

Old Manor House near Aix. The old manor house near Aix (Plate 250) is typically Italian in contour. The only feature savouring of French affinities is to be found in the pointed roofs that crown the two end towers of the garden front, and even such pointed roofs, or roofs very like them, may be found now and again in northern Italy. The character of the tawny stuccoed walls and the character of the fenestration are both Italian, and so is the texture and pitch of the roof. As a matter of fact, the domestic architecture of Provence reminds one all the time that this part of France was a part of Italy until a comparatively recent date, when the straits of the House of Savoy gave France the opportunity to drive an hard land bargain.

The approach to the house is through an avenue ending at a wrought-iron gate with an agreeable seventeenth century wrought-iron overthrow resting upon well-designed gate piers of stone. Whatever garden there may have been has disappeared save the boscage on the opposite side of the little forecourt from the front of the house.

Farmstead near Aix. The long stuccoed farmhouse near Aix (Plates 251–254) is another example of Italian tendencies in the domestic architecture of Provence. The door details (Plate 253) are plainly based upon transalpine precedents. The same may be said of the wall fountain (Plate 252) in the garden and of the gate piers. The low-pitched roof of this house is covered with semi-round red tiles of pleasant colour and texture.

The little garden (Plate 254) through which one passes to reach the house door, as the plan shews, is laid out according to the old symmetrical ideals of garden design. It is not in the least pretentious but thoroughly engaging in its ordered scheme.

PLATE 250. SOUTHEAST FRONT—OLD MANOR HOUSE, NEAR AIX, BOUCHES DU RHONE

PLATE 251. EAST FRONT—FARMSTEAD NEAR AIX, BOUCHES DU RHONE

PLATE 252. WALL FOUNTAIN—FARMHOUSE NEAR AIX
BOUCHES DU RHONE

PLATE 253. DOORWAY DETAIL—FARMHOUSE NEAR AIX, BOUCHES DU RHONE

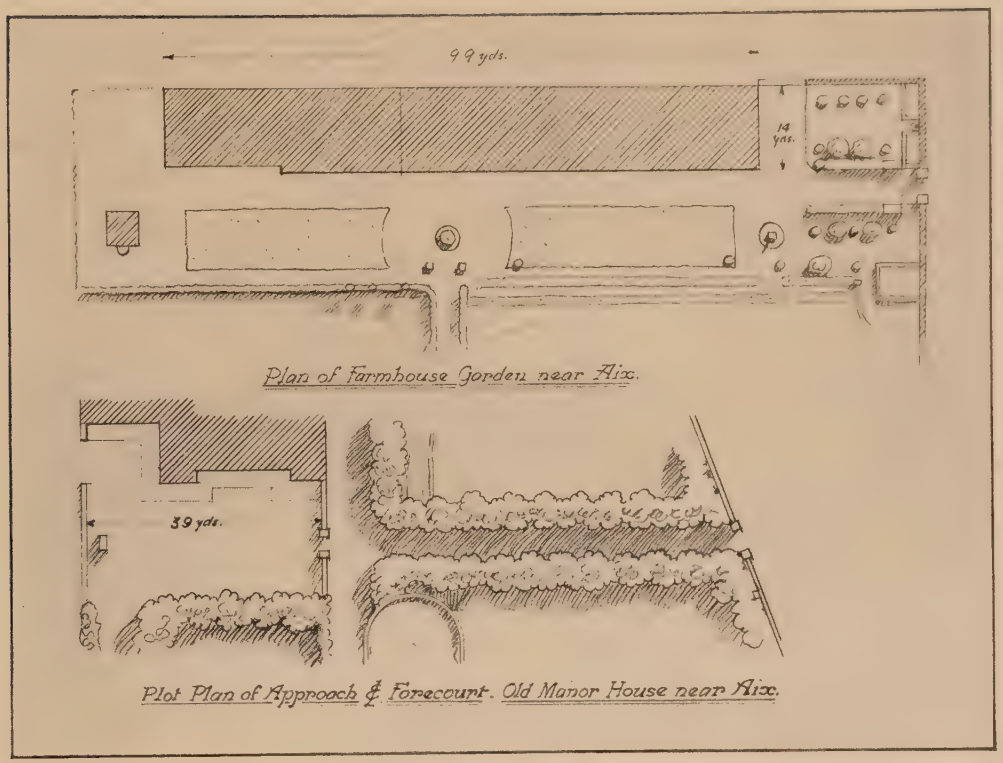


PLATE 254. GARDEN PLANS AND DETAILS—FARMHOUSE AND MANOR HOUSE NEAR AIX, BOUCHES DU RHONE

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